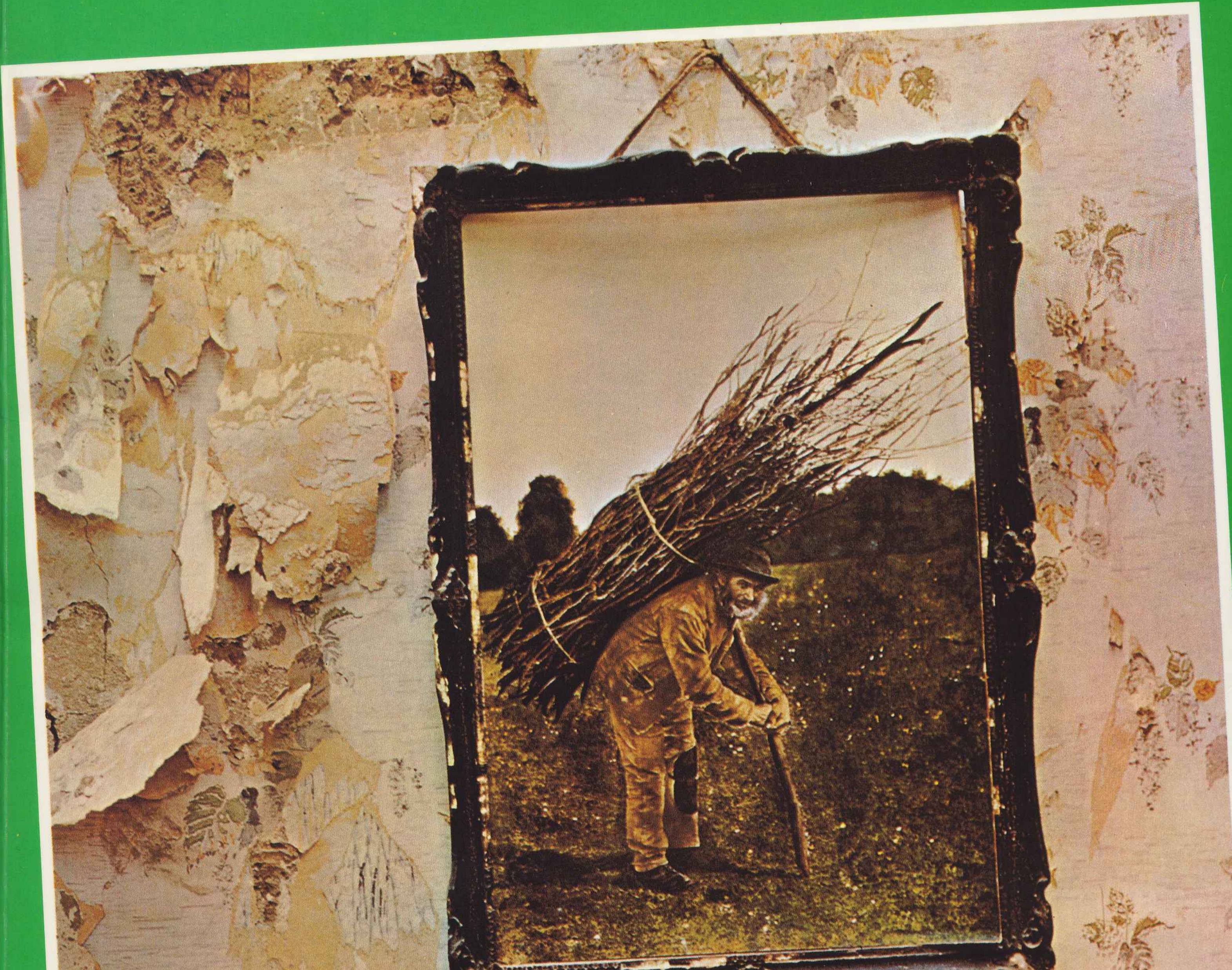
VISIT…

LANZAROTE
Caliente.com

LED ZEPPELIN

4th ALBUM

OFF THE RECORD



LED ZEPPELIN

BLACK DOG

by Jimmy Page/Robert Plant/John Paul Jones

© 1972 SUPERHYPE PUBLISHING

BLACK DOG

GUITAR

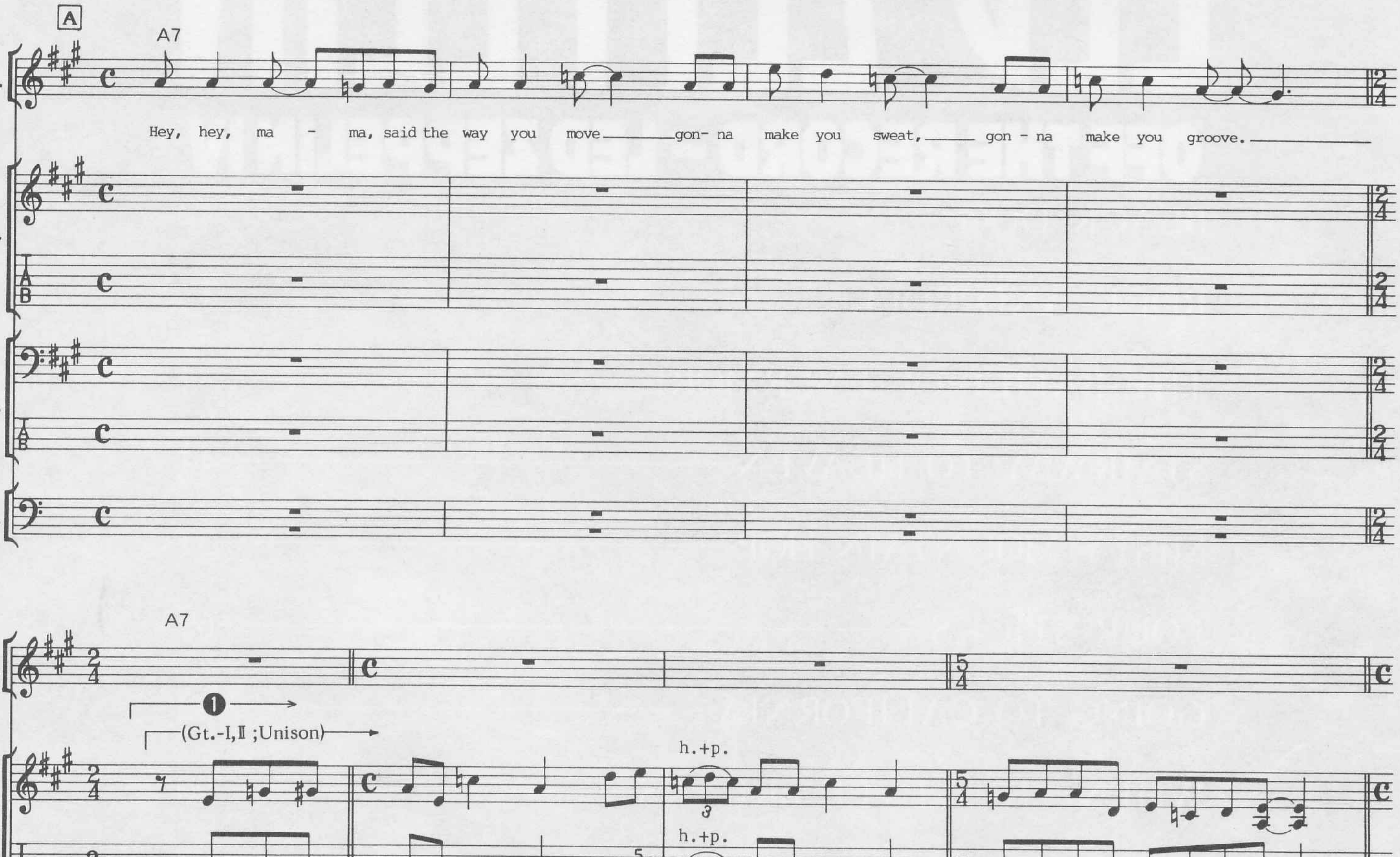
The song is based on some very tight guitar riffing with Jimmy Page's characteristic sound - natural distortion from the amplifier and strong attacking pick work. There are a number of time changes, so the rhythm needs extra attention.

BASS

The heart of the song is the bass' unison playing with the guitar, so for the bass player, the key points are effective accented picking and accurate timekeeping. Practise so that your timing gels smoothly with the guitarist's.

DRUMS

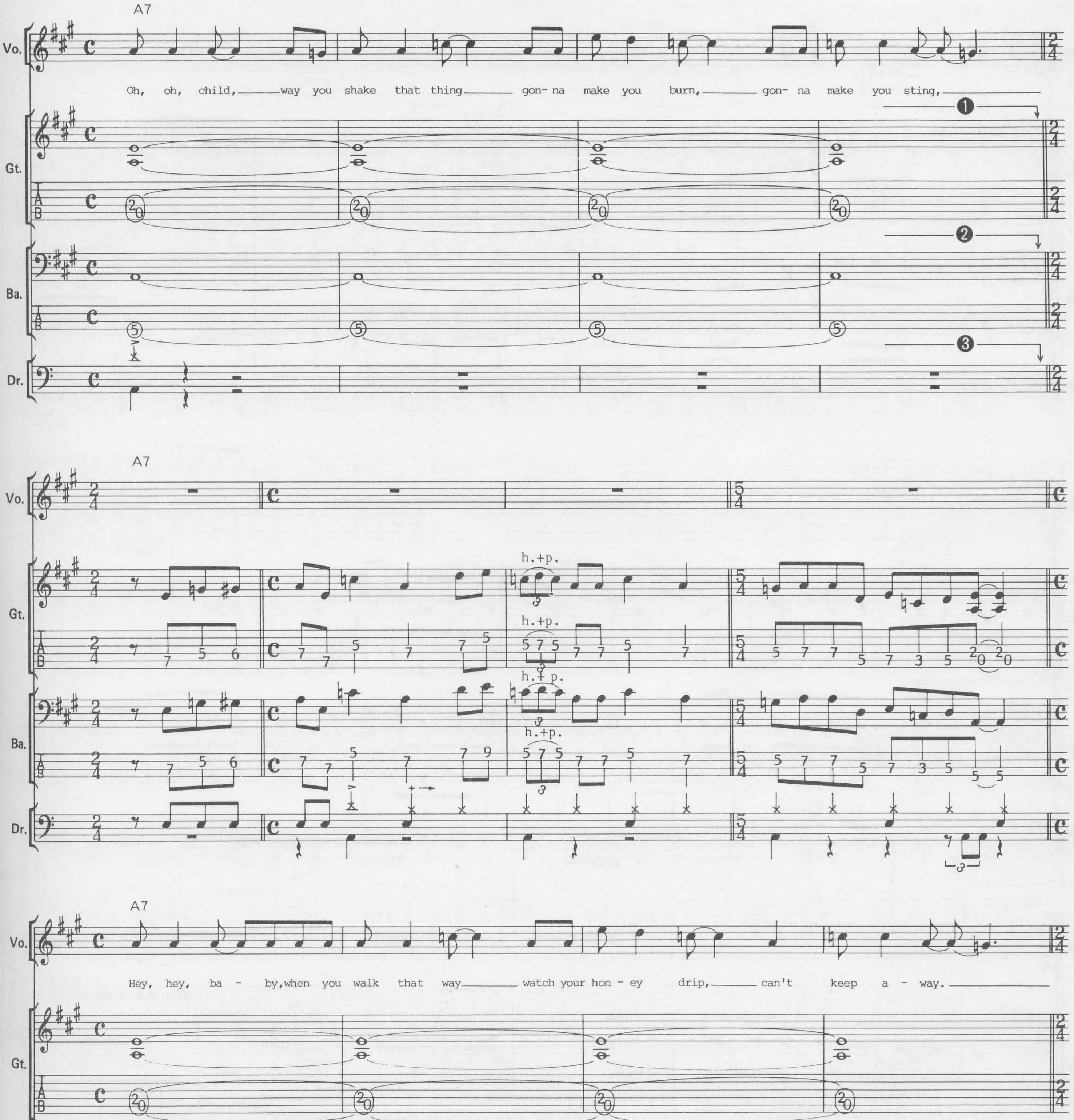
The drum part is based on simple but powerful eight beat rhythm patterns. Be sure to master the triplets which are the key to it and play them with a broad swinging feel. There are various time changes, so keep your timing accurate and don't hold up the flow of the rhythm.

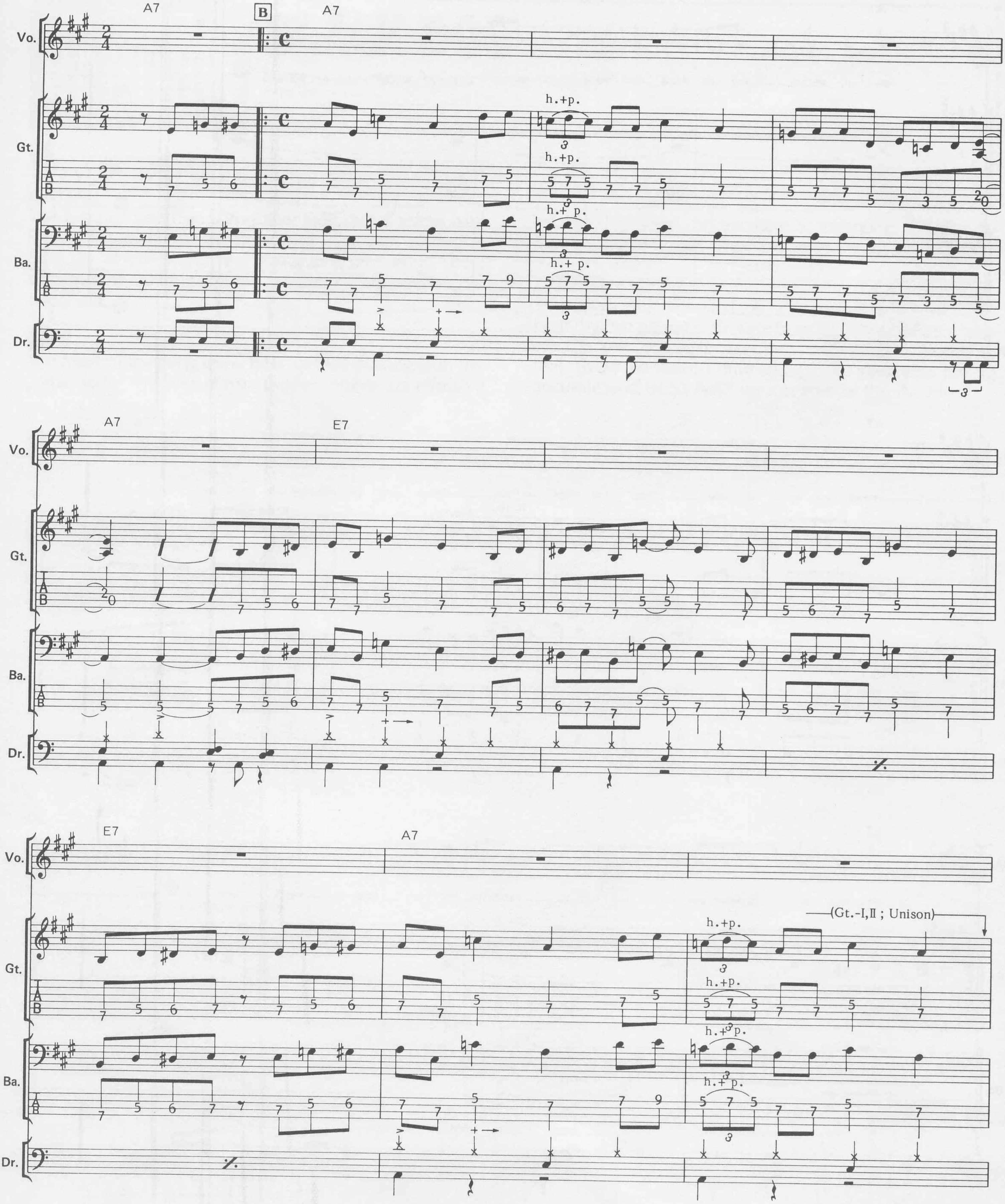

A
A7
Vo.
Hey, hey, ma - ma, said the way you move gon- na make you sweat, gon - na make you groove.
Gt.
Ba.
Dr.
A7
①
(Gt.-I,II ;Unison)
h.+p.
②
h.+ p.
③

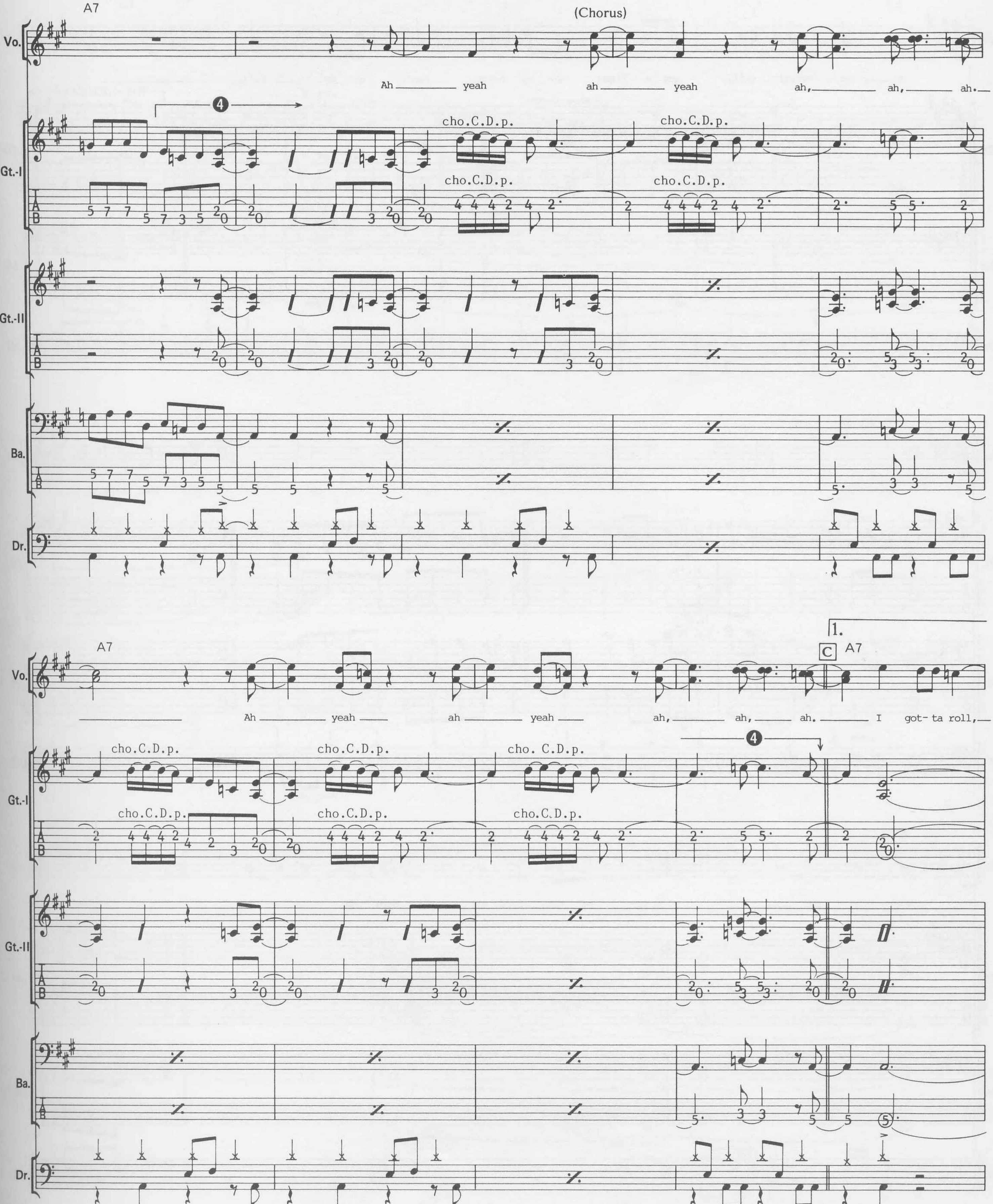
①(Gt.) : The main riff. Strong picking is needed for a powerful drive.

②(Ba.) : Make sure you synchronise well with the bass drum accents and play with a broad swinging feeling.

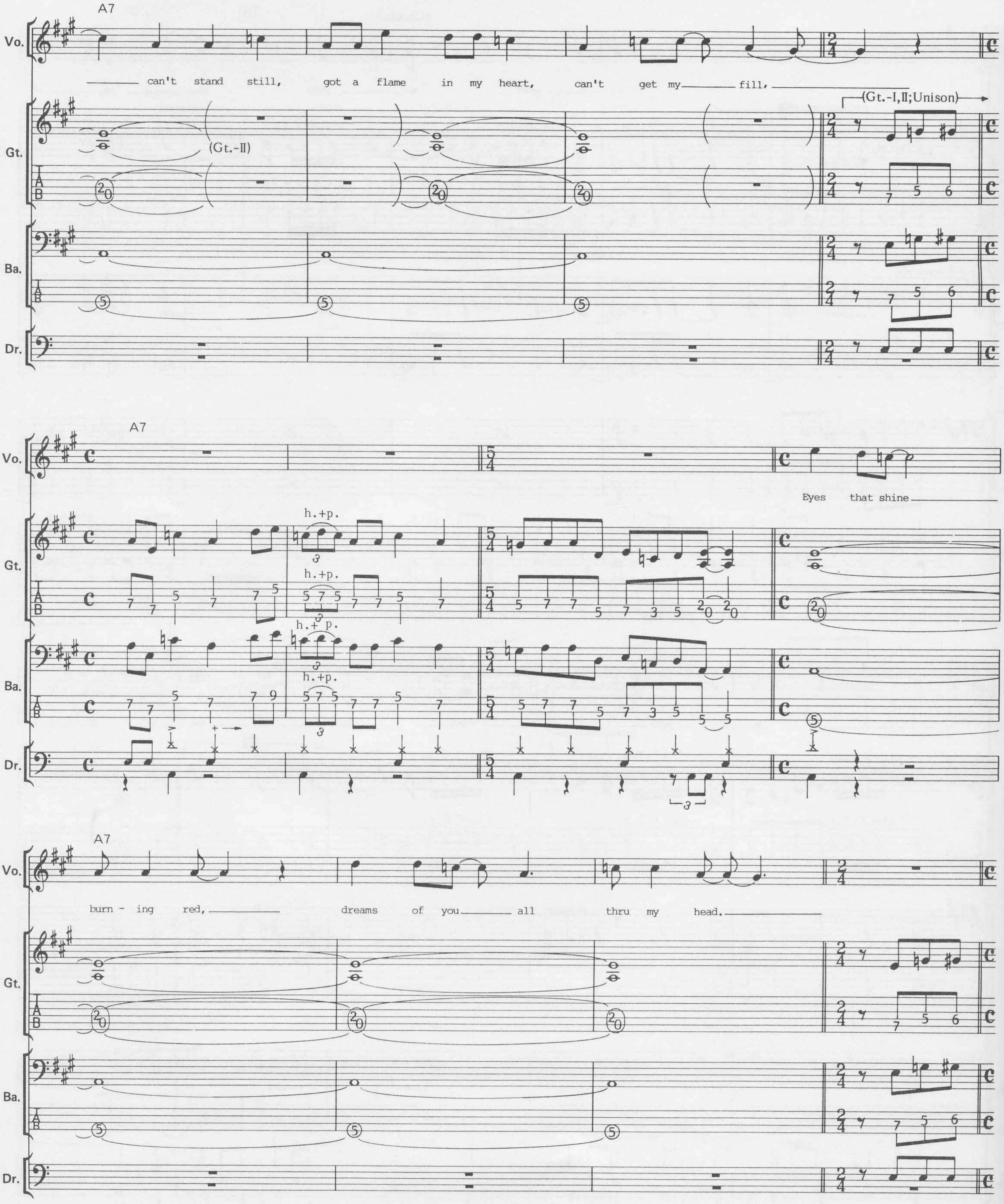
③(Dr.) : Each beat must be well accented and made to count.

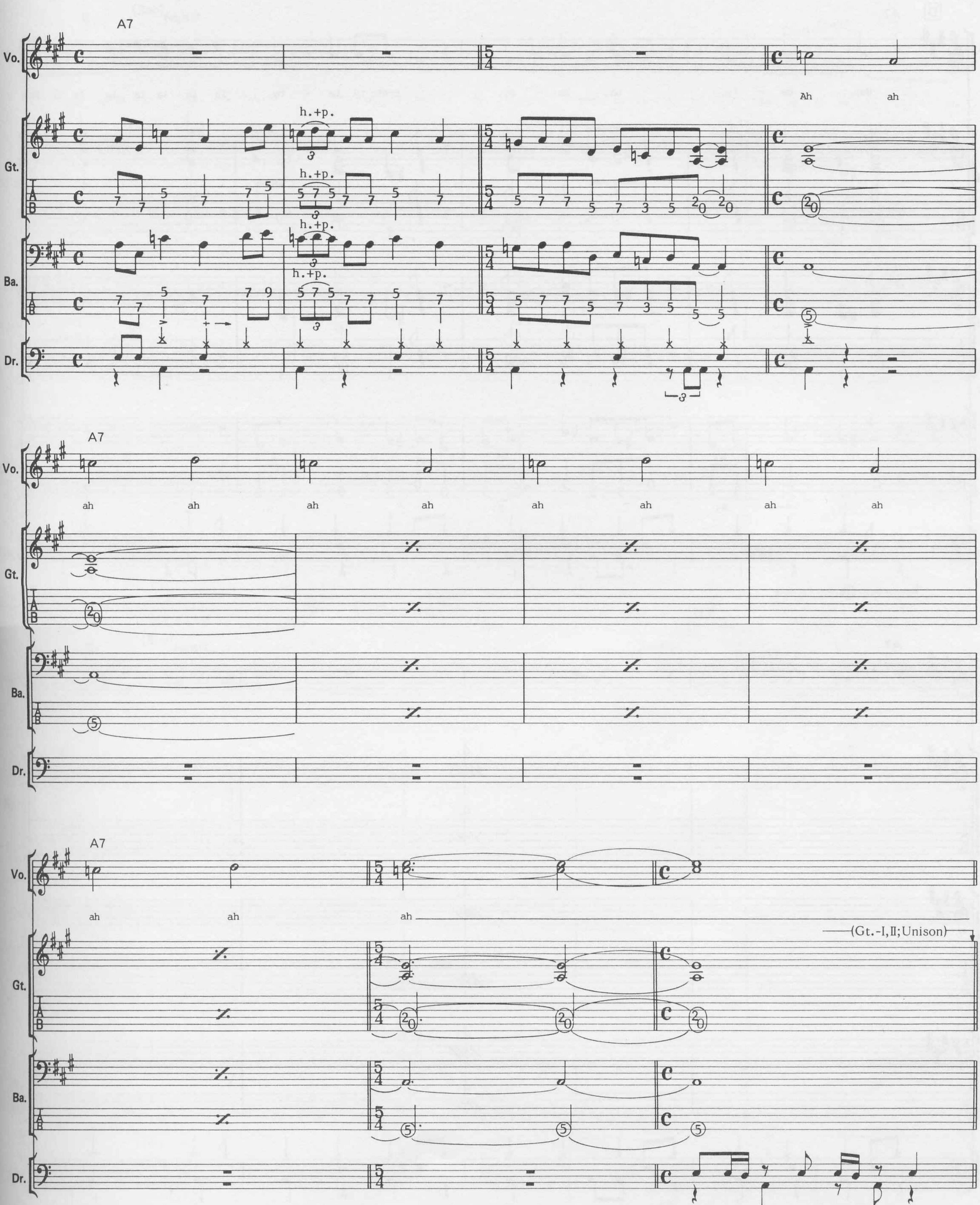

A7
Vo.
Oh, oh, child, way you shake that thing gon- na make you burn, gon- na make you sting,
Gt.
Ba.
Dr.
❶
❷
❸
A7
h.+p.
3
A7
Hey, hey, ba - by, when you walk that way watch your hon - ey drip, can't keep a - way.

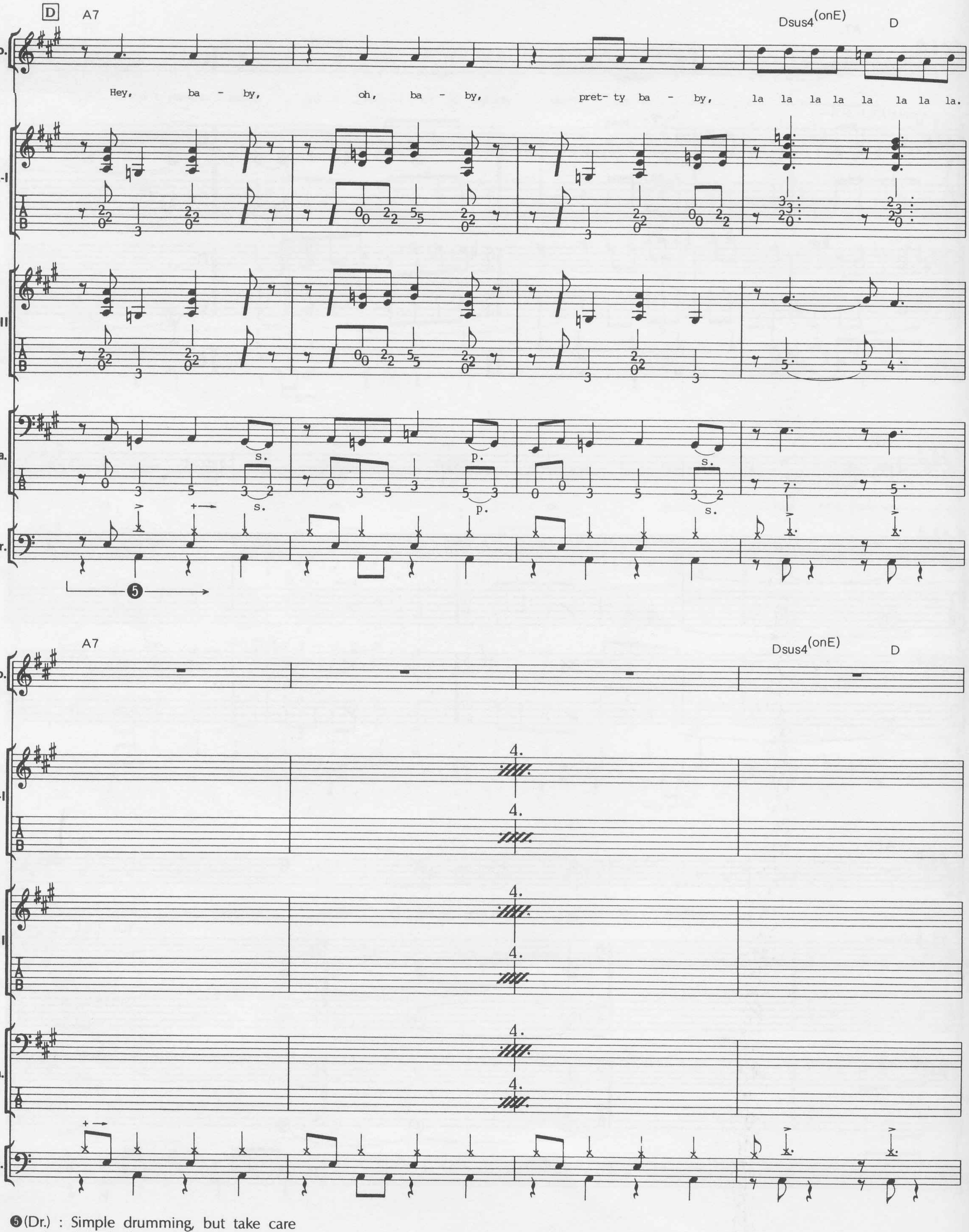

A7
B
A7
Vo.
Gt.
Ba.
Dr.
h.+p.
3
A7
E7
E7
A7
(Gt.-I,II ; Unison)


A7
(Chorus)
Vo.
Ah yeah ah yeah ah, ah, ah.
❹
cho.C.D.p.
Gt.-I
Gt.-II
Ba.
Dr.
A7
Ah yeah ah yeah ah, ah, ah. I got- ta roll,
1.
C
A7

❹(Gt.) : There should be no edge to the riffing here; the sound of the phrasing needs to be expansive.

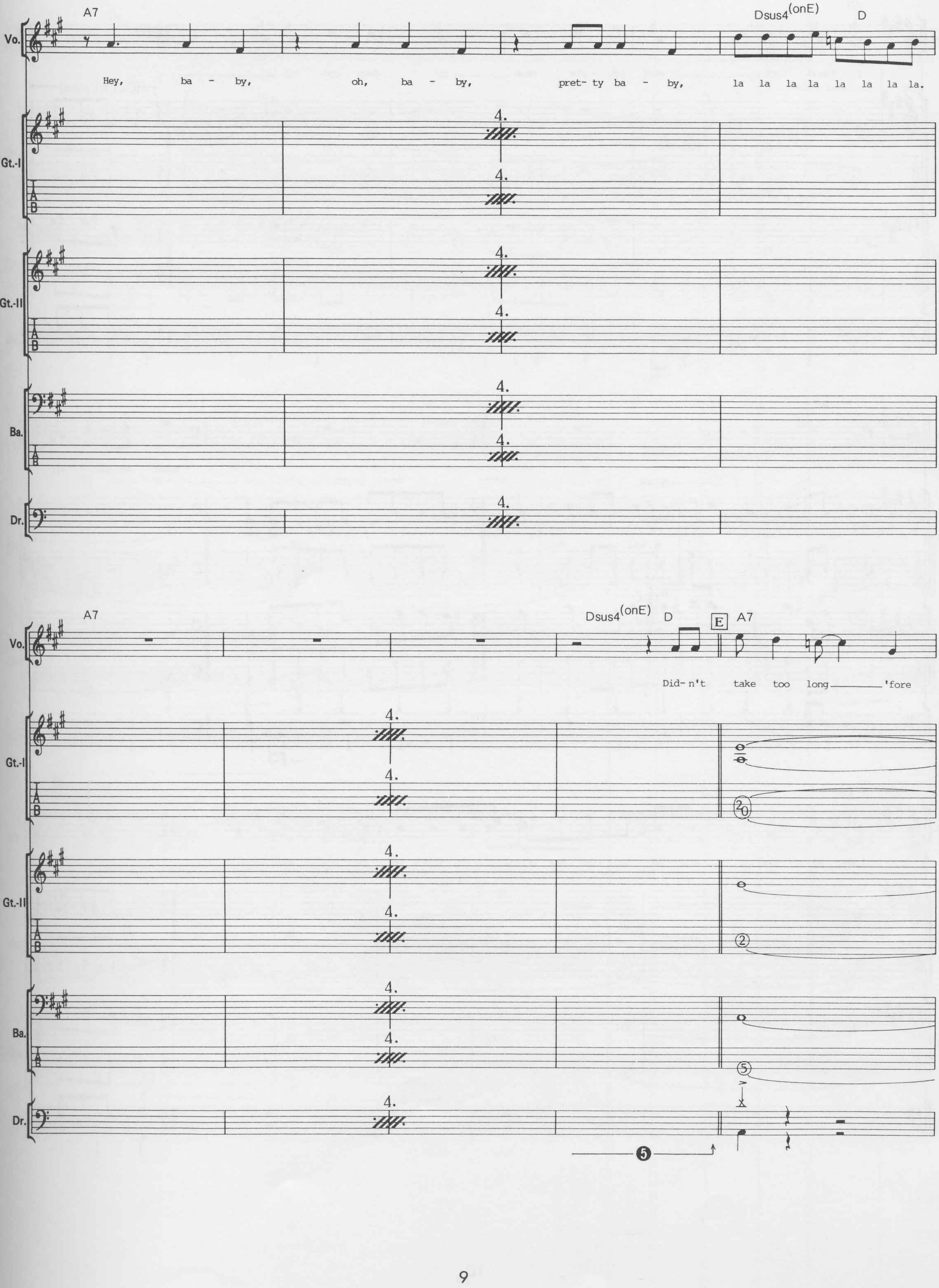

A7
Vo.
Gt.
Ba.
Dr.
can't stand still, got a flame in my heart, can't get my fill,
(Gt.-II)
(Gt.-I,II;Unison)
A7
h.+p.
Eyes that shine
A7
burn - ing red, dreams of you all thru my head.

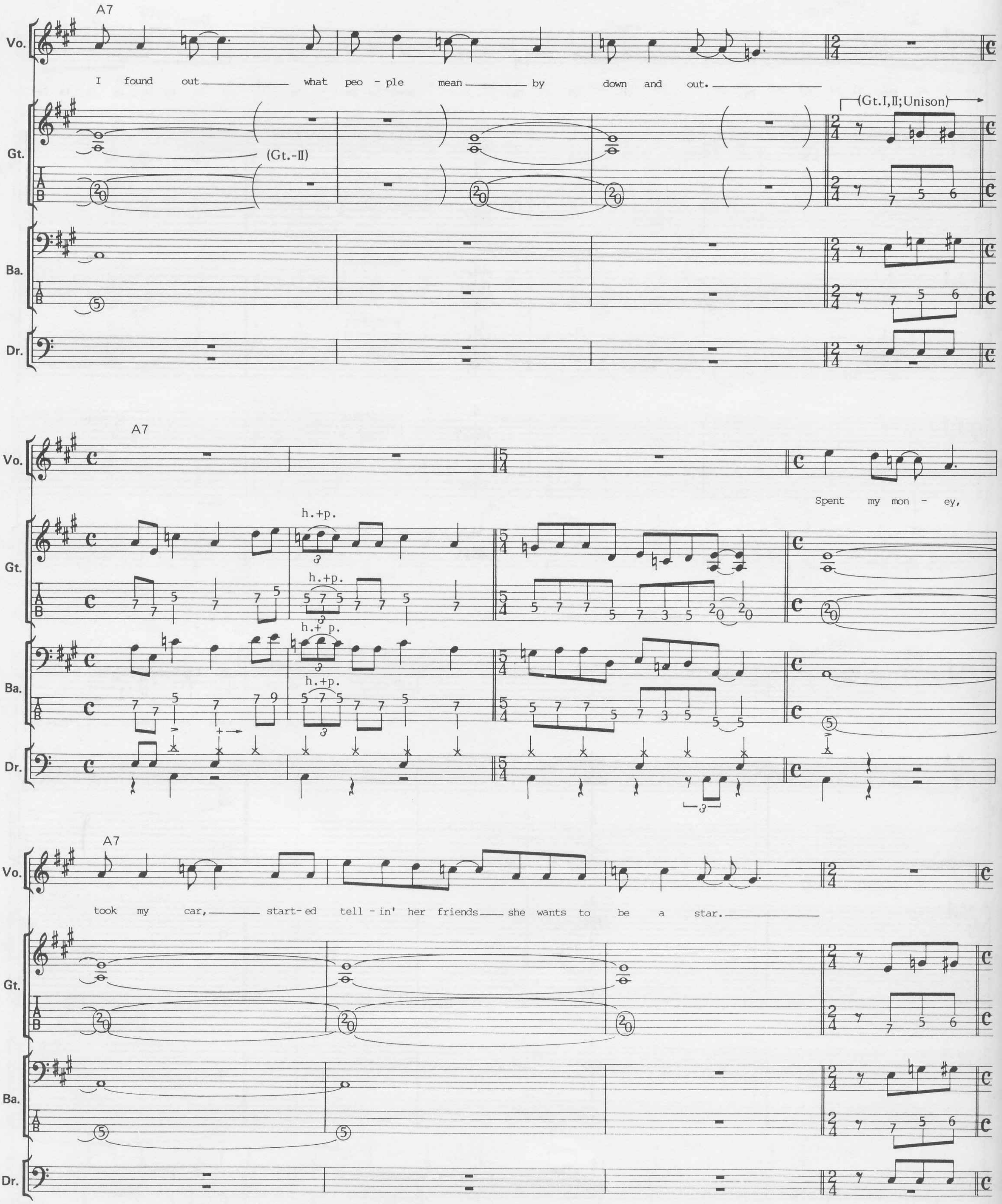

A7
Vo.
Gt.
Ba.
Dr.
h.+p.
h.+p.
h.+p.
Ah ah
A7
ah ah ah ah ah ah ah ah
A7
ah ah ah
(Gt.-I,II;Unison)

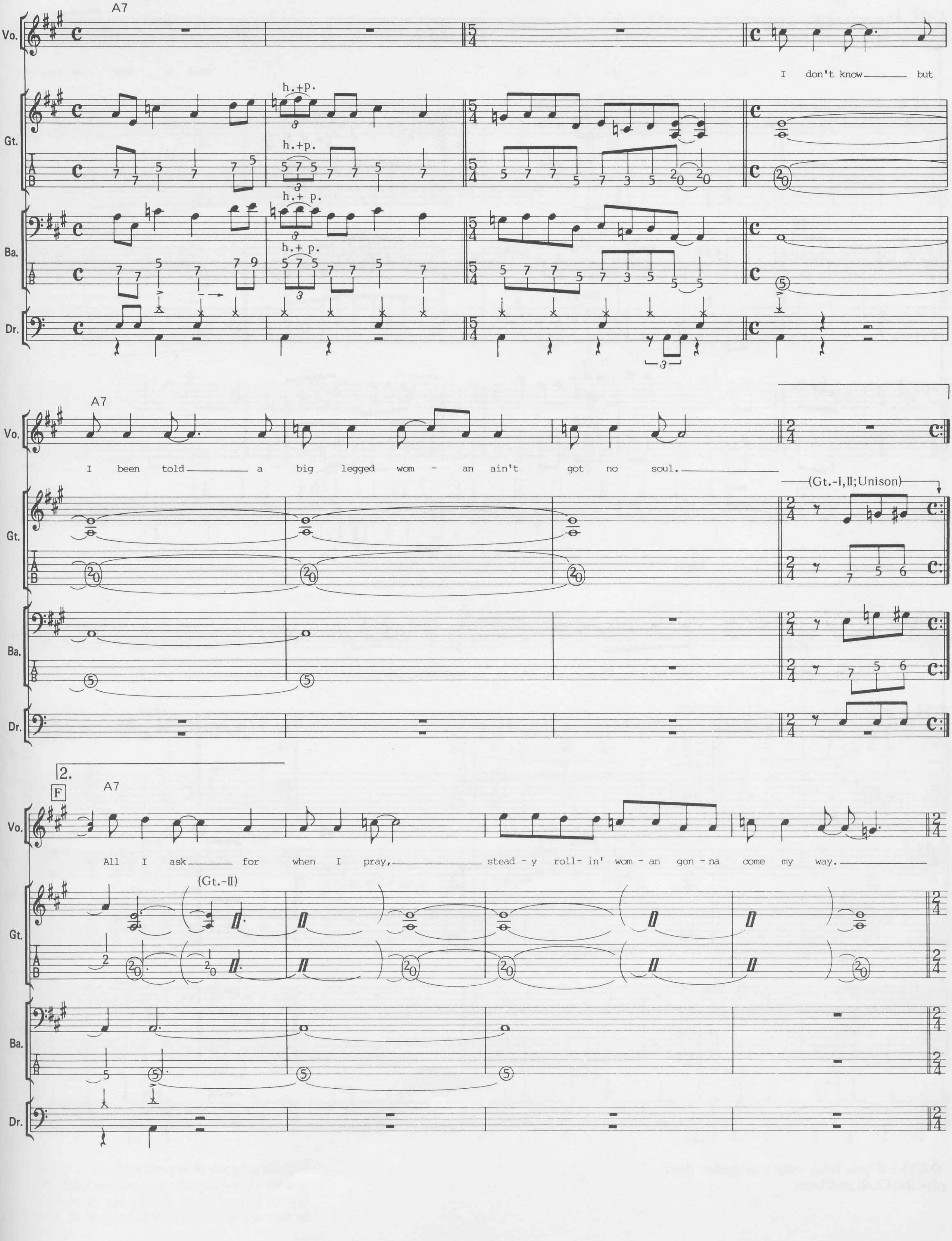


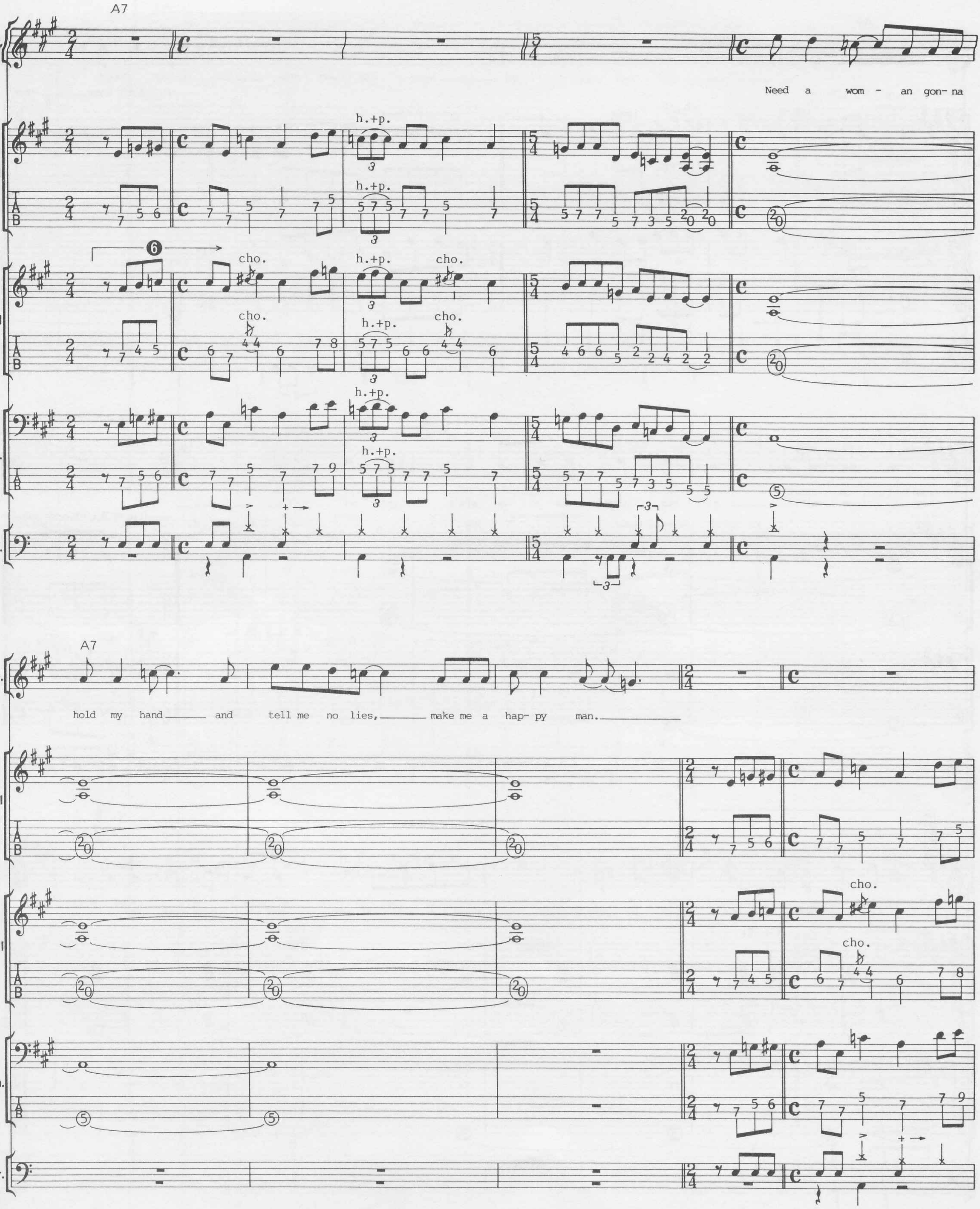
D
A7
Dsus4(onE)
D
Vo.
Hey, ba - by, oh, ba - by, pret- ty ba - by, la la la la la la la la.
Gt.-I
Gt.-II
Ba.
s.
p.
s.
Dr.
❺
A7
Dsus4(onE)
D
4.

❺(Dr.) : Simple drumming, but take care over the triplet feel.

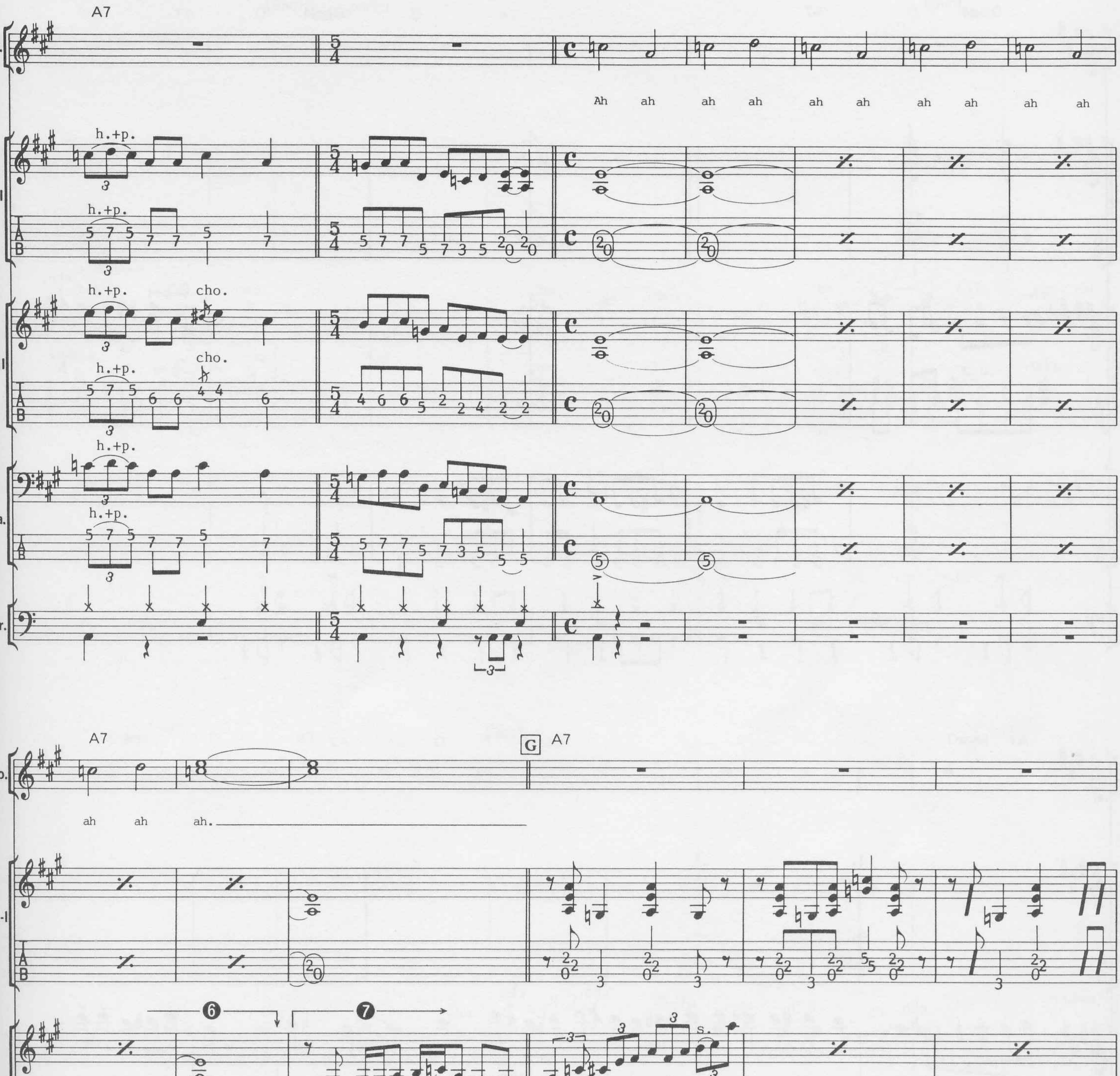

A7
Vo.
Hey, ba - by, oh, ba - by, pret- ty ba - by, la la la la la la la la.
Dsus4(onE)
D
Gt.-I
Gt.-II
Ba.
Dr.
4.
A7
Dsus4(onE)
D
E
A7
Did- n't take too long 'fore
2
0
2
5
❺


A7
Vo.
I found out what peo - ple mean by down and out.
Gt.
(Gt.-Ⅱ)
(Gt.Ⅰ,Ⅱ;Unison)
Ba.
Dr.
A7
h.+p.
Spent my mon - ey,
A7
took my car, start- ed tell - in' her friends she wants to be a star.

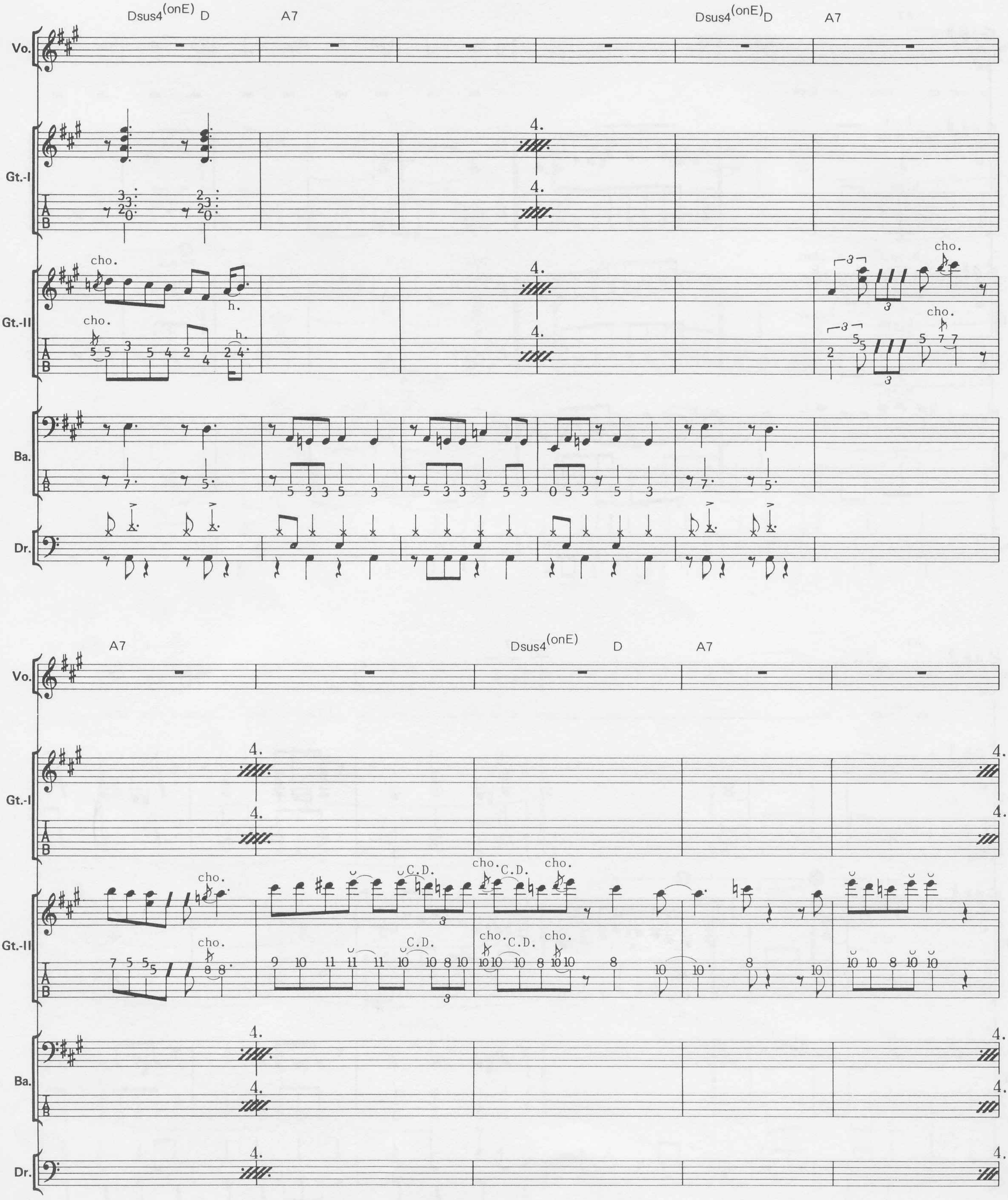

A7
Vo.
Gt.
Ba.
Dr.
h.+p.
h.+ p.
I don't know ___ but
A7
I been told ___ a big legged wom - an ain't got no soul. ___
(Gt.-I,II;Unison)
2.
F
A7
All I ask ___ for when I pray, ___ stead - y roll- in' wom - an gon - na come my way. ___
(Gt.-II)

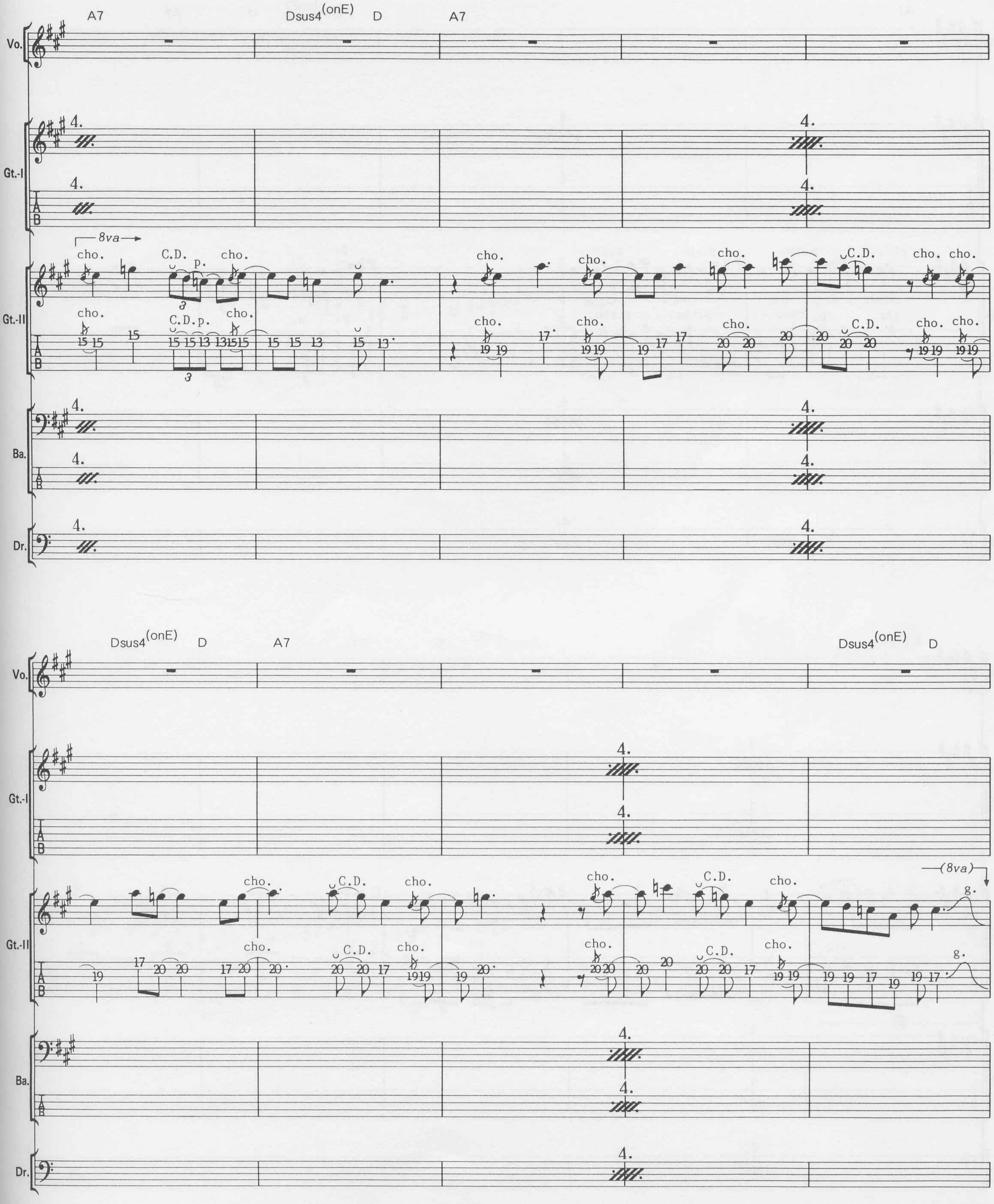

A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
❻
h.+p.
cho.
3
Need a wom - an gon- na
A7
hold my hand and tell me no lies, make me a hap- py man.

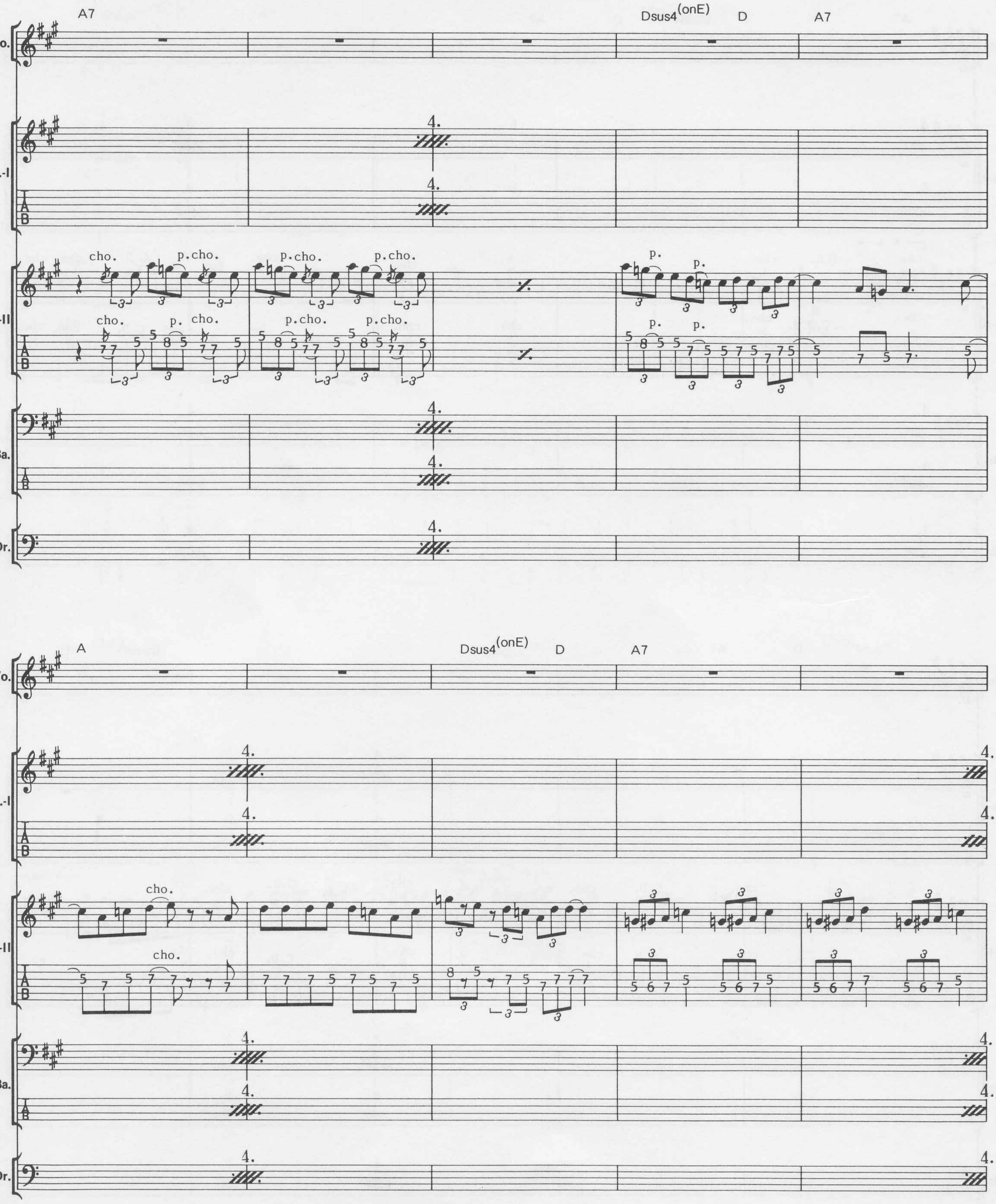
❻(Gt.) : If you have only one guitar, then play the Gt.-II part here.

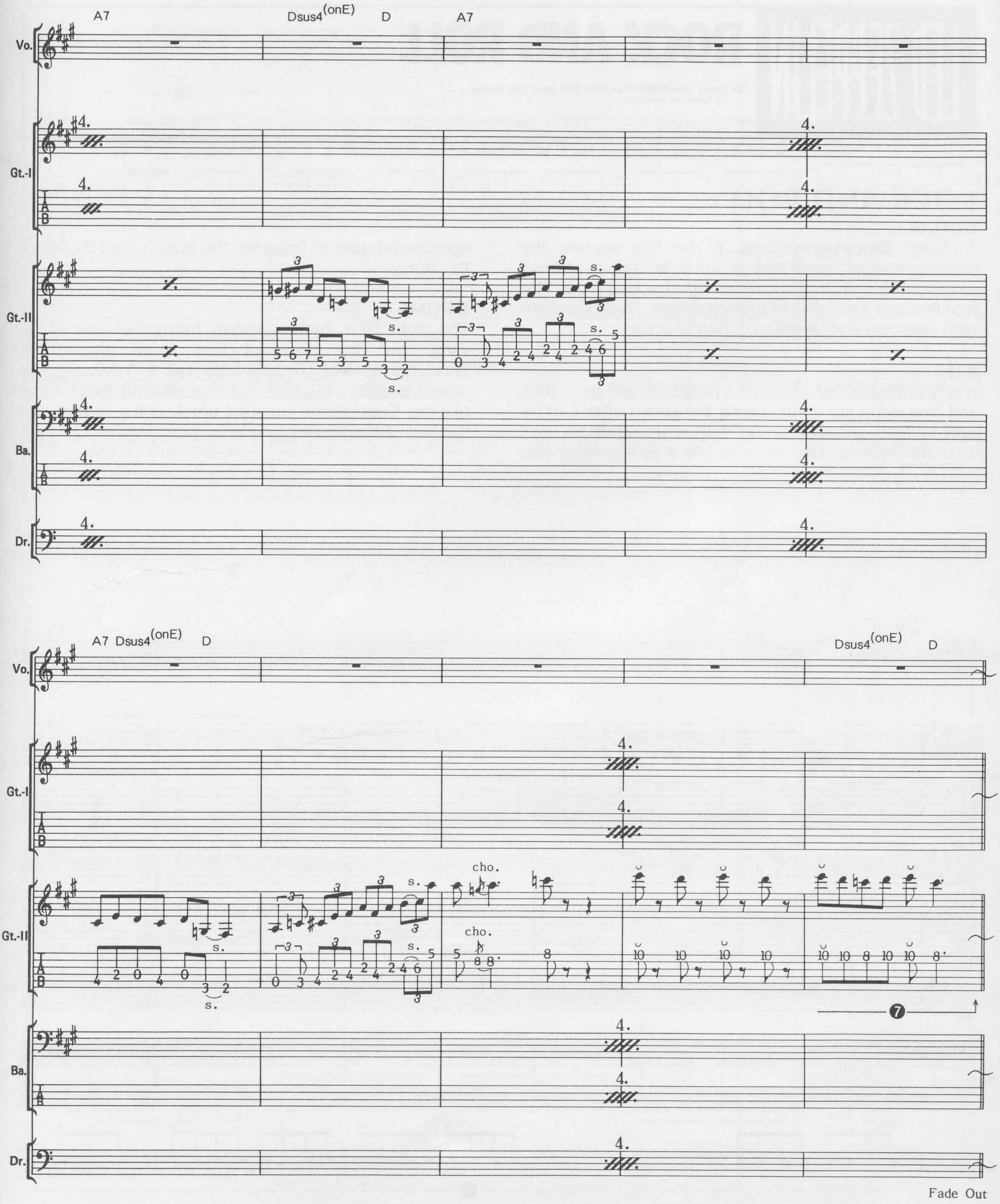

A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
Ah ah ah ah ah ah ah ah ah ah
ah ah ah.
h.+p.
cho.
s.
h.
G
A7
❻
❼

❼(Gt.) : Take your time with your bending in this triplet section and play each note clearly. It's easy to get carried away by the tempo here, so keep your ears open for the rest of the band.


Dsus4(onE) D
A7
Dsus4(onE) D
A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
cho.
h.
4.
A7
Dsus4(onE)
D
A7
cho.
C.D.
4.


A7
Dsus4(onE)
D
A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
4.
8va
cho.
C.D.
p.
C.D.p.
g.
(8va)
Dsus4(onE)
D
A7
Dsus4(onE)
D


A7
Dsus4(onE)
D
A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
4.
cho.
p.cho.
p.
A
Dsus4(onE)
D
A7
cho.
3


A7
Dsus4(onE)
D
A7
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
TAB
4.
s.
A7 Dsus4(onE)
D
Dsus4(onE)
D
cho.
⑦
Fade Out

LED ZEPPELIN

ROCK AND ROLL

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham

© 1972 SUPERHYPE PUBLISHING

ROCK AND ROLL

GUITAR

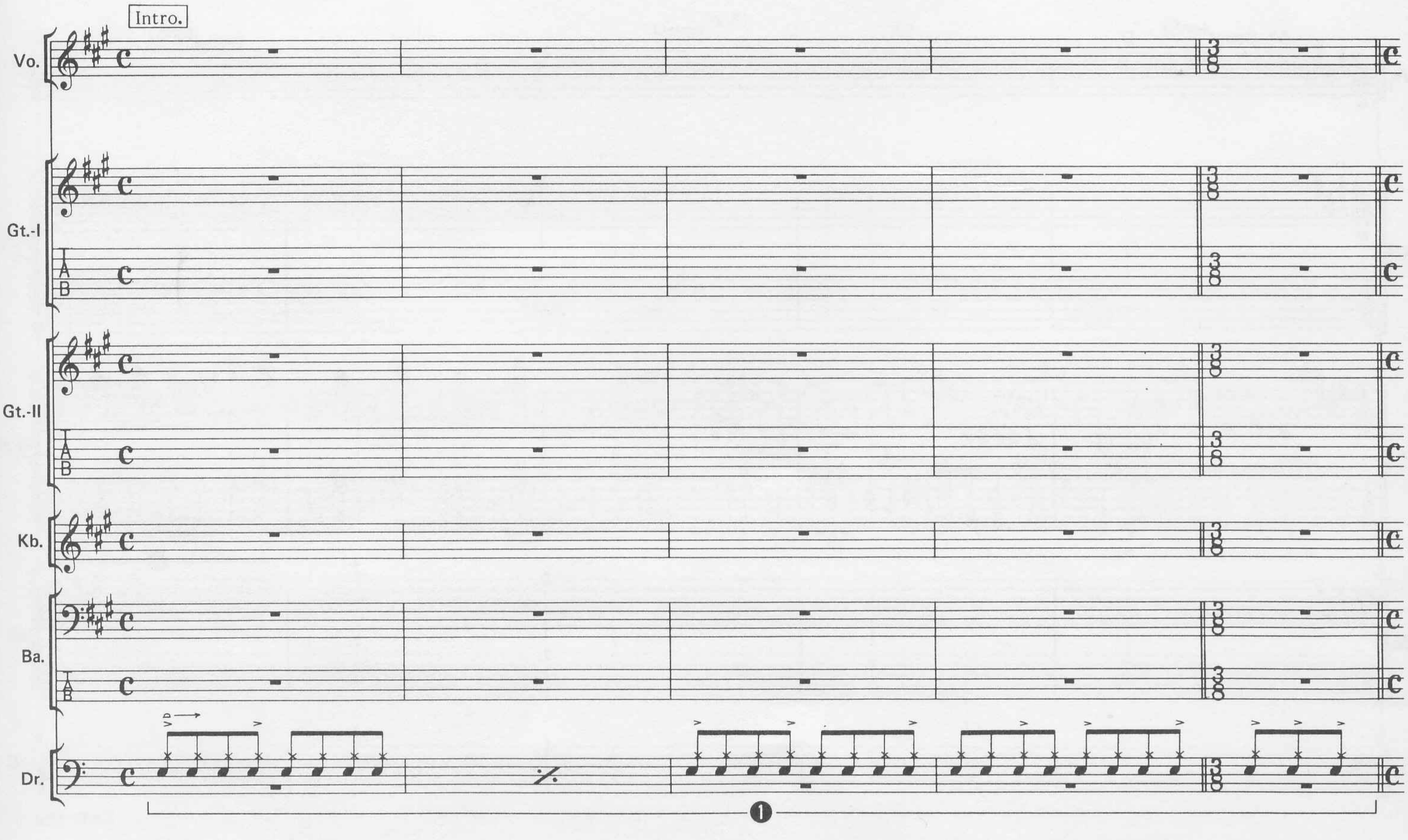
A classic Zeppelin number. As the title implies, the phrasing is all in typical rock 'n' roll style - strong picking, a big sound, and straightforward tight backing work. The solo features a number of tricky passages, so tackle them with care and concentrate on one at a time.

BASS

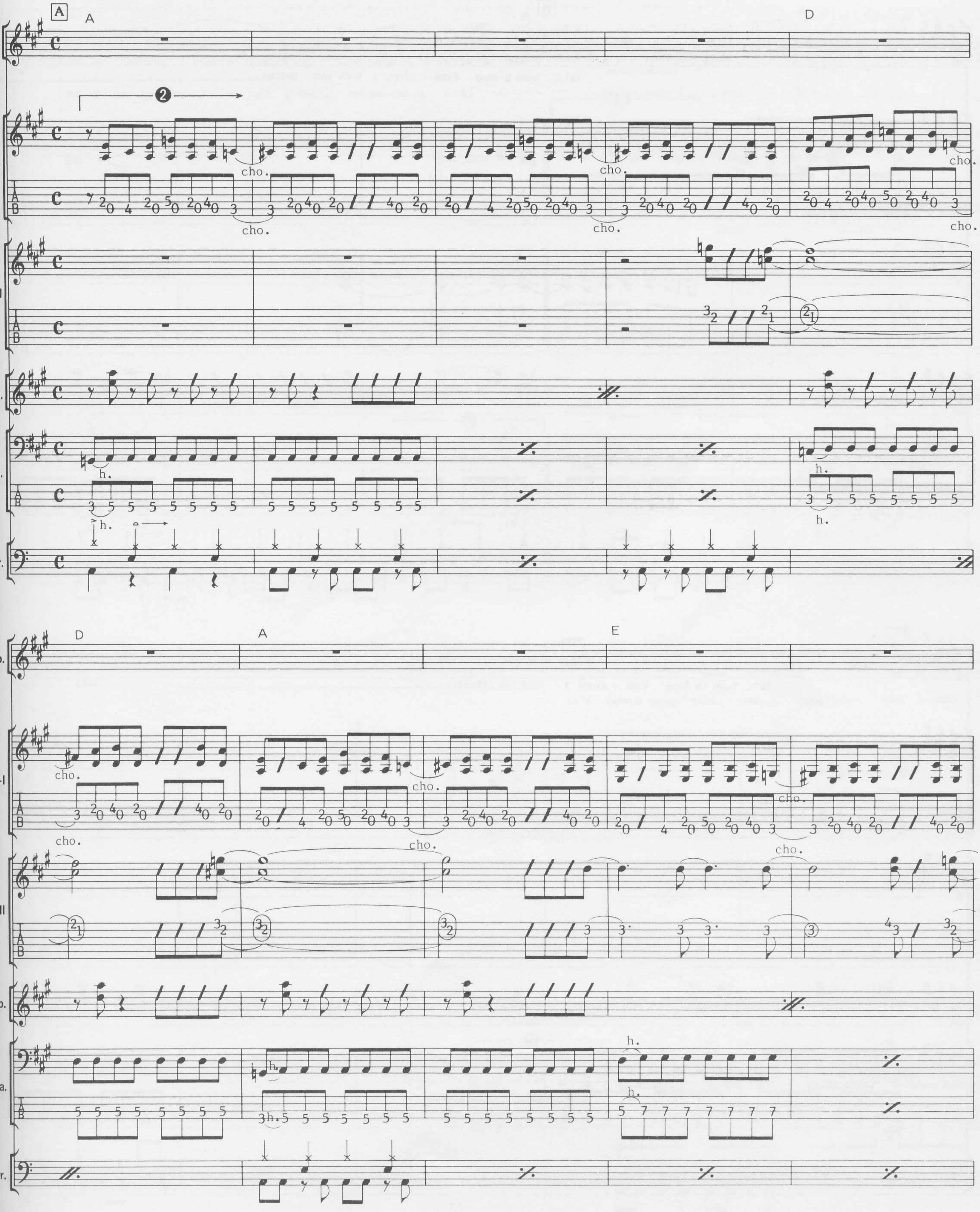
A very orthodox eight beat root note bass line here. Bass and bass drum are often playing the same pattern, so be sure to beef up your sound with a strong attack and accurate rhythms. The more simple it is, the more you need techniques to bring out the accents and the feel of the thing.

DRUMS

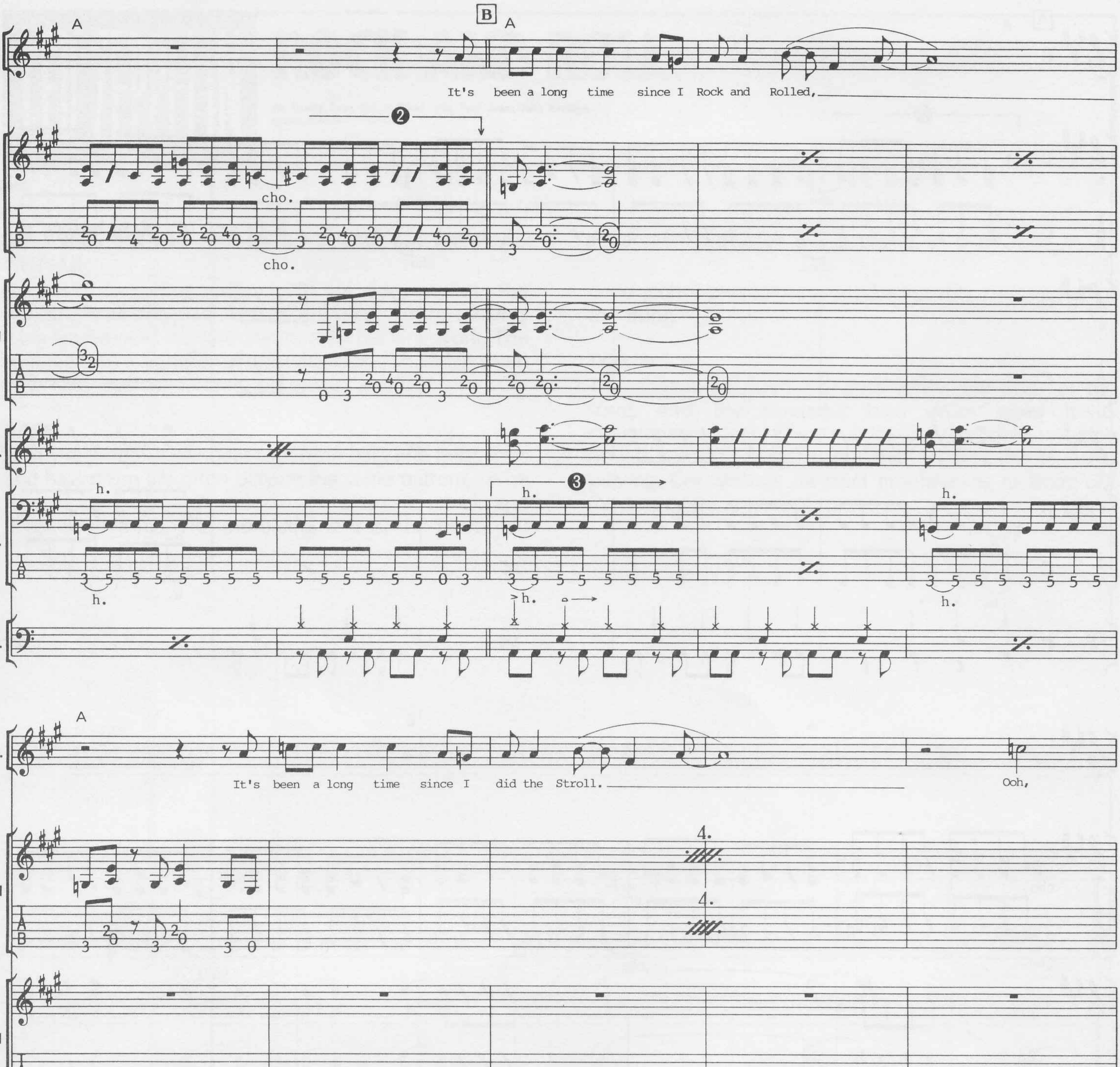
The eight beat rhythm pattern forms the basis of the song, and the powerful bass drum gives it its characteristic feel. There's little call for delicacy; raw power is what's needed, but that needn't mean rough playing. Concentrate on strict timekeeping to bring out the feel of the piece.



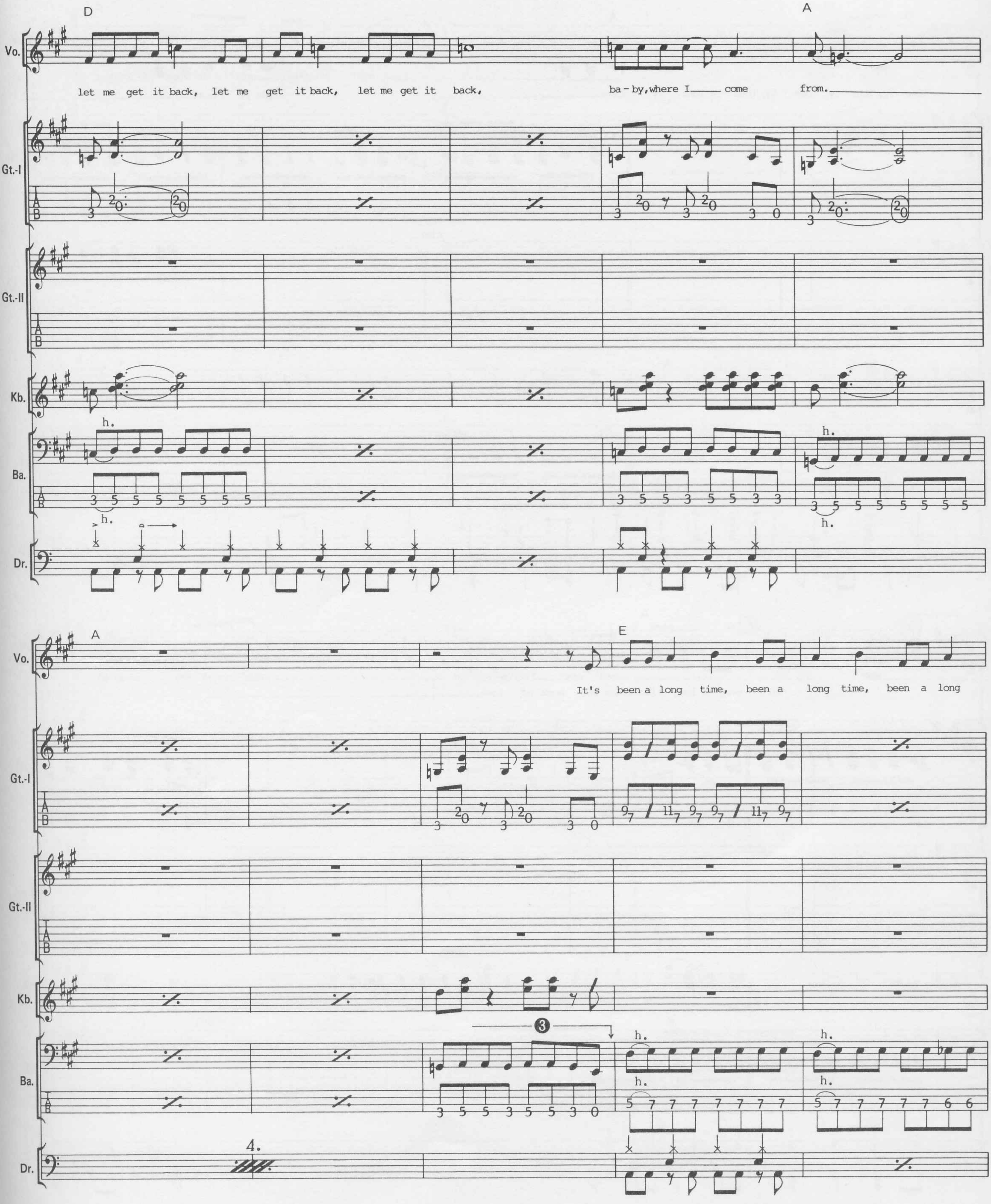
❶ (Dr.) : Play the hi-hat half open like a crash cymbal.

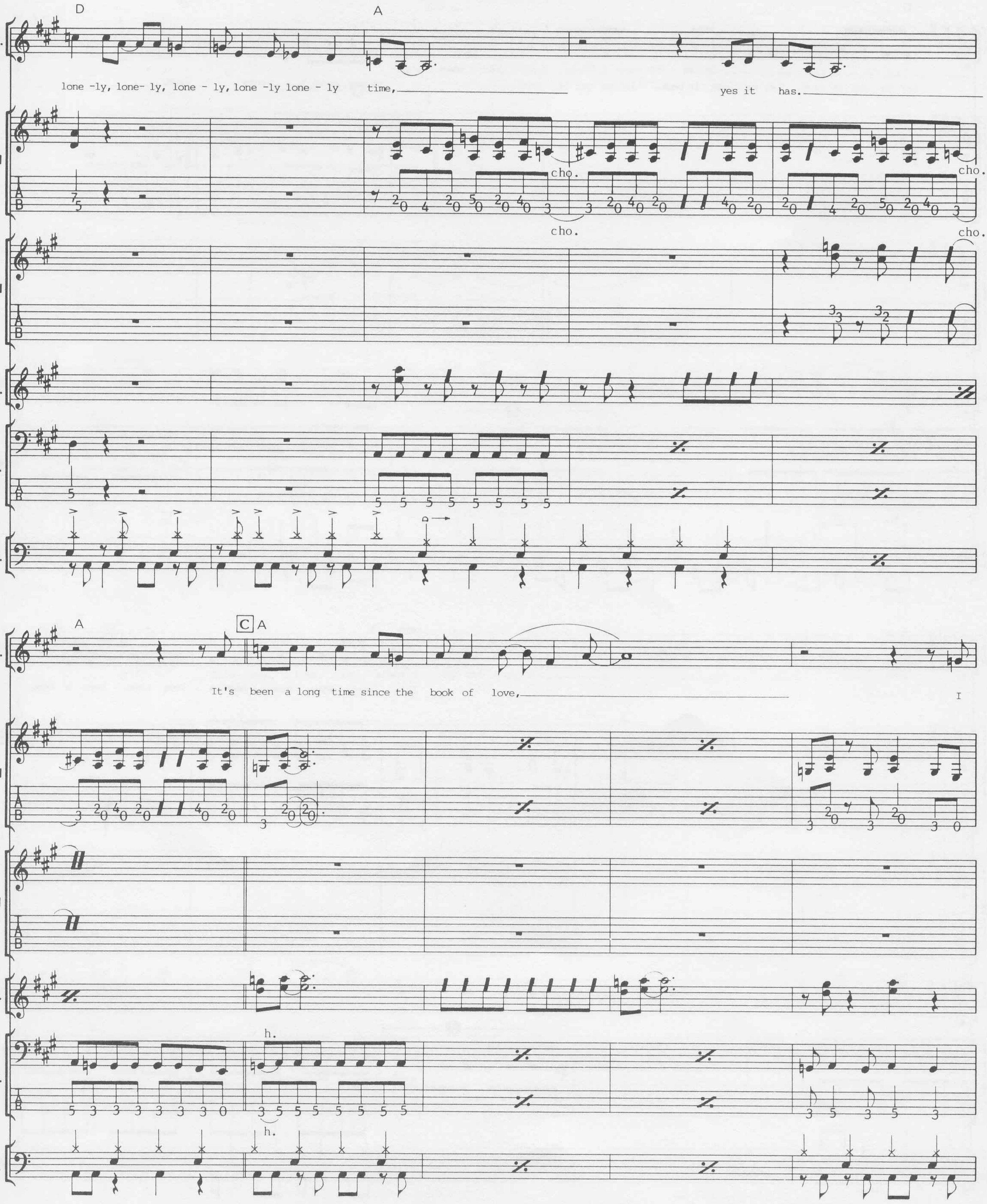

A
A
D
D
A
E
❷
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
h.

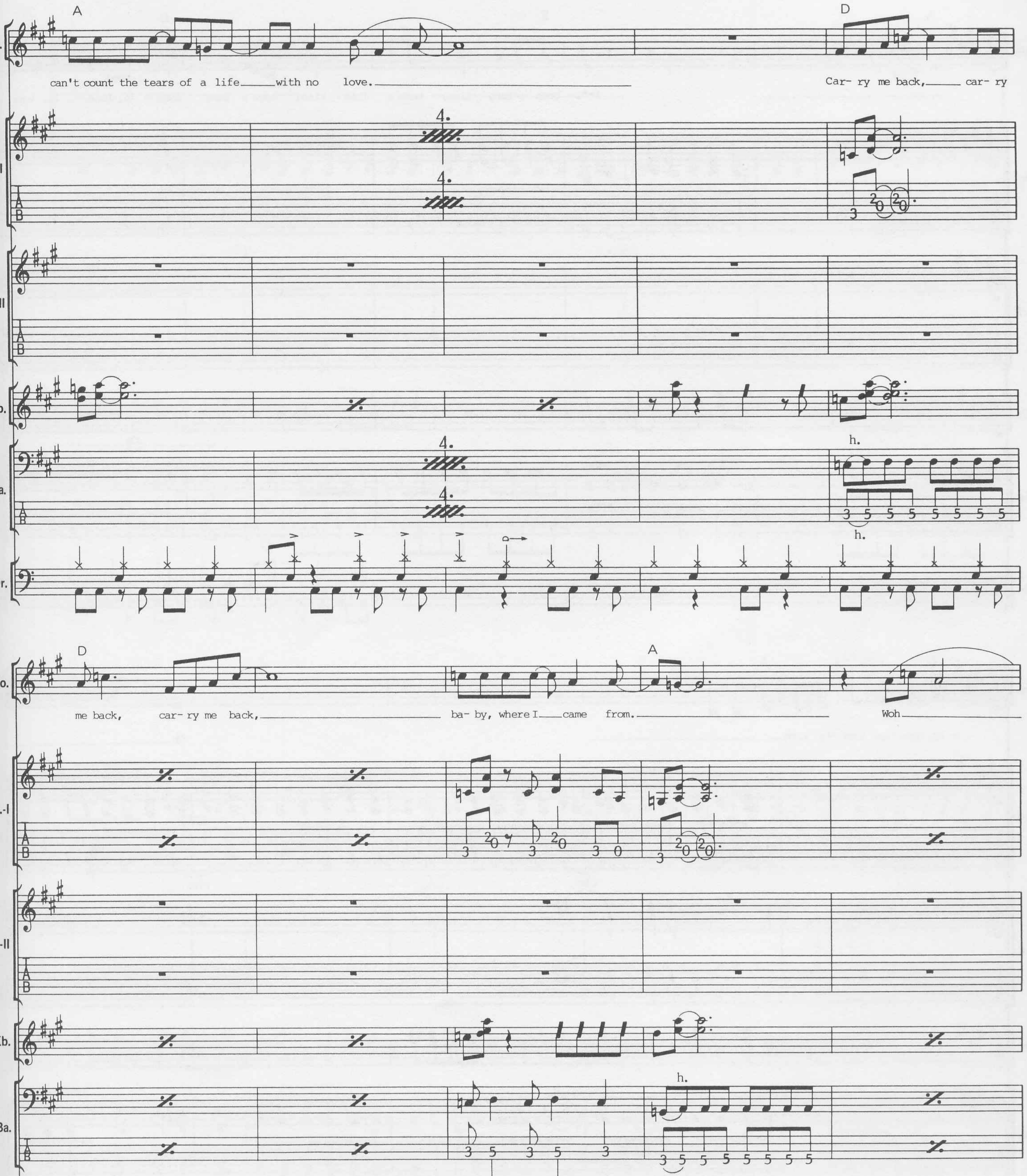
❷(Gt.) : For the semitone bends at the third fret (5th, 6th strings), pull the strings down. The timing of the syncopation needs to be exact.

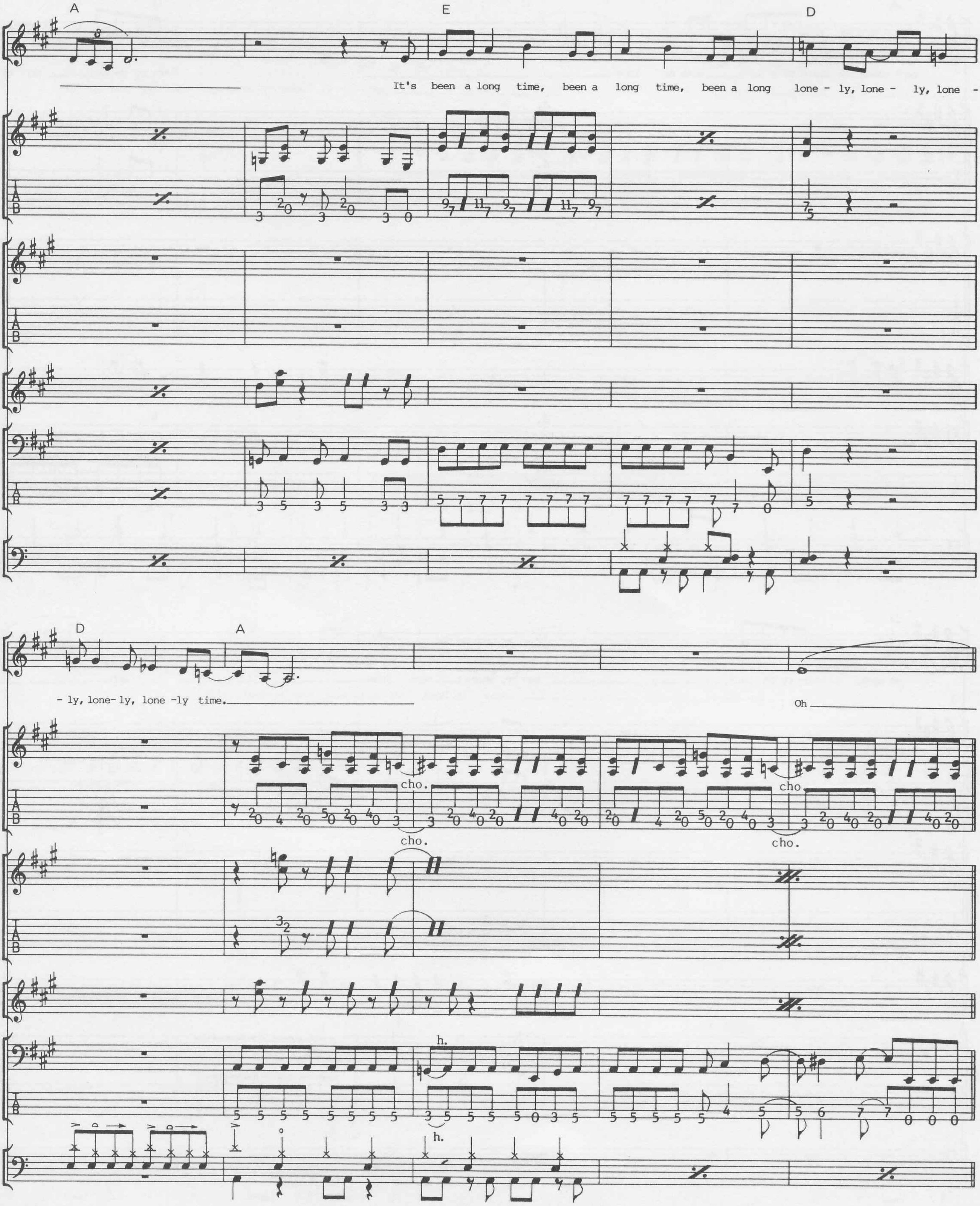

B
A
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
It's been a long time since I Rock and Rolled,
It's been a long time since I did the Stroll.
Ooh,
cho.
h.
❷
❸
4.

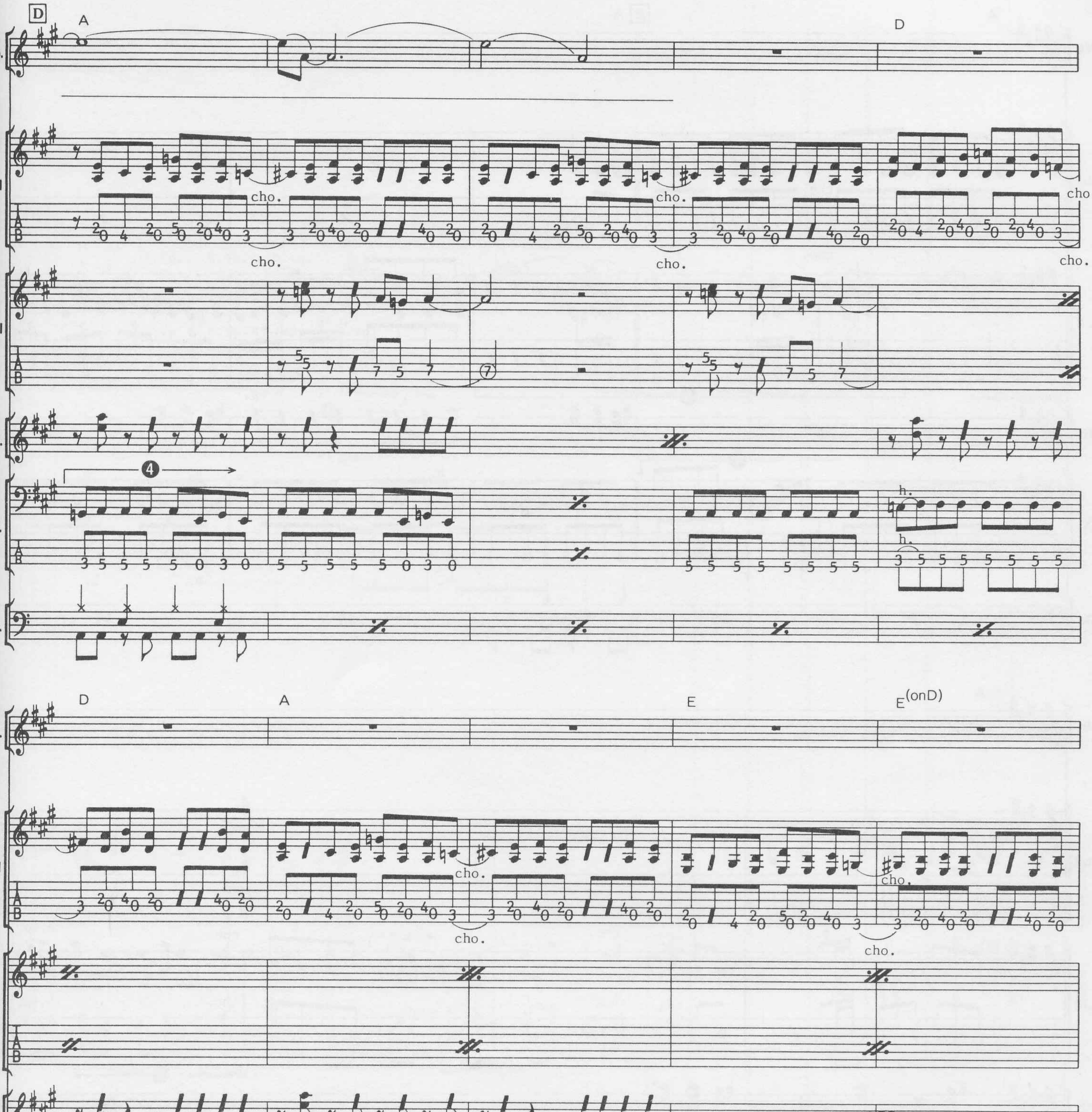
❸(Ba.) : Powerful alternate picking.


D
A
Vo.
let me get it back, let me get it back, let me get it back,
ba - by, where I ___ come from. ___
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
h.
A
E
It's been a long time, been a long time, been a long
4.
❸

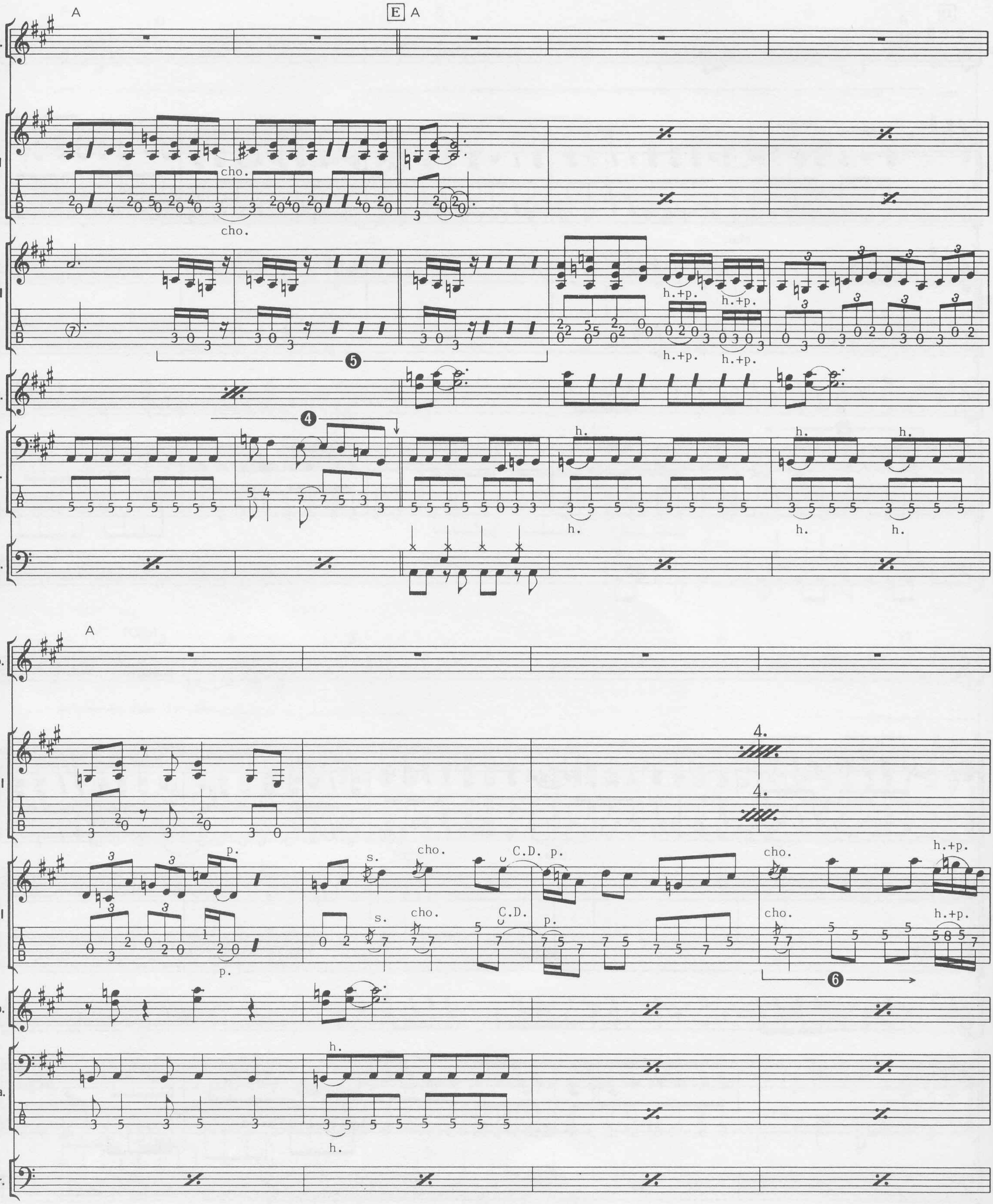

D
A
Vo.
lone -ly, lone- ly, lone - ly, lone -ly lone - ly
time,
yes it has.
Gt.-I
cho.
cho.
Gt.-II
cho.
Kb.
Ba.
Dr.
A
C
A
Vo.
It's been a long time since the book of love,
I
Gt.-I
Gt.-II
Kb.
Ba.
h.
Dr.
h.


A
D
Vo.
can't count the tears of a life ___ with no love. ___
Car- ry me back, ___ car- ry
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
TAB
4.
h.
D
A
me back, car- ry me back, ___ ba- by, where I ___ came from. ___ Woh ___


A
E
D
Vo.
It's been a long time, been a long time, been a long lone - ly, lone - ly, lone -
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
D
A
- ly, lone- ly, lone -ly time.
Oh
cho.
cho.
cho.
h.
h.

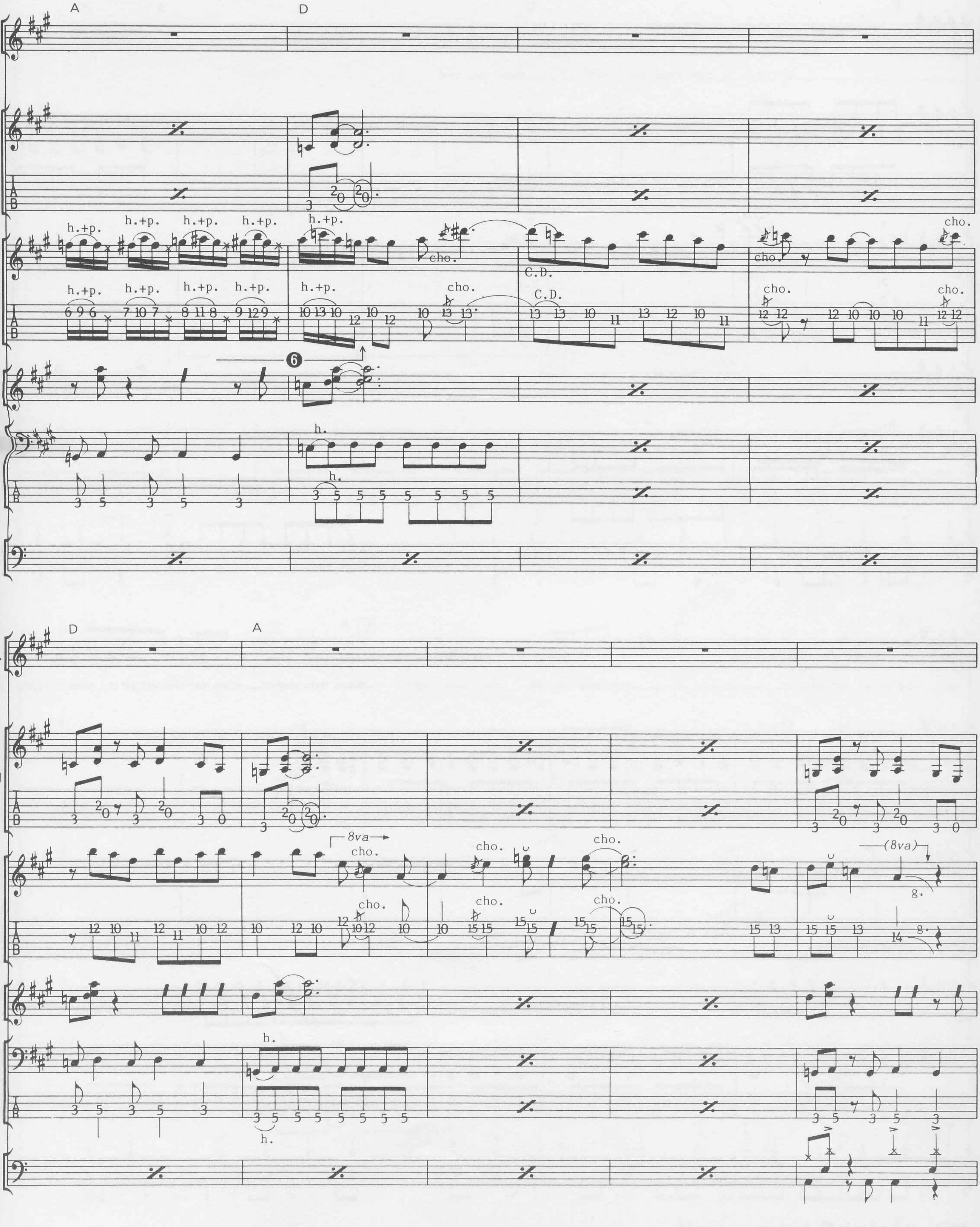

D
A
D
D
A
E
E(onD)
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
TAB
cho.
h.
❹

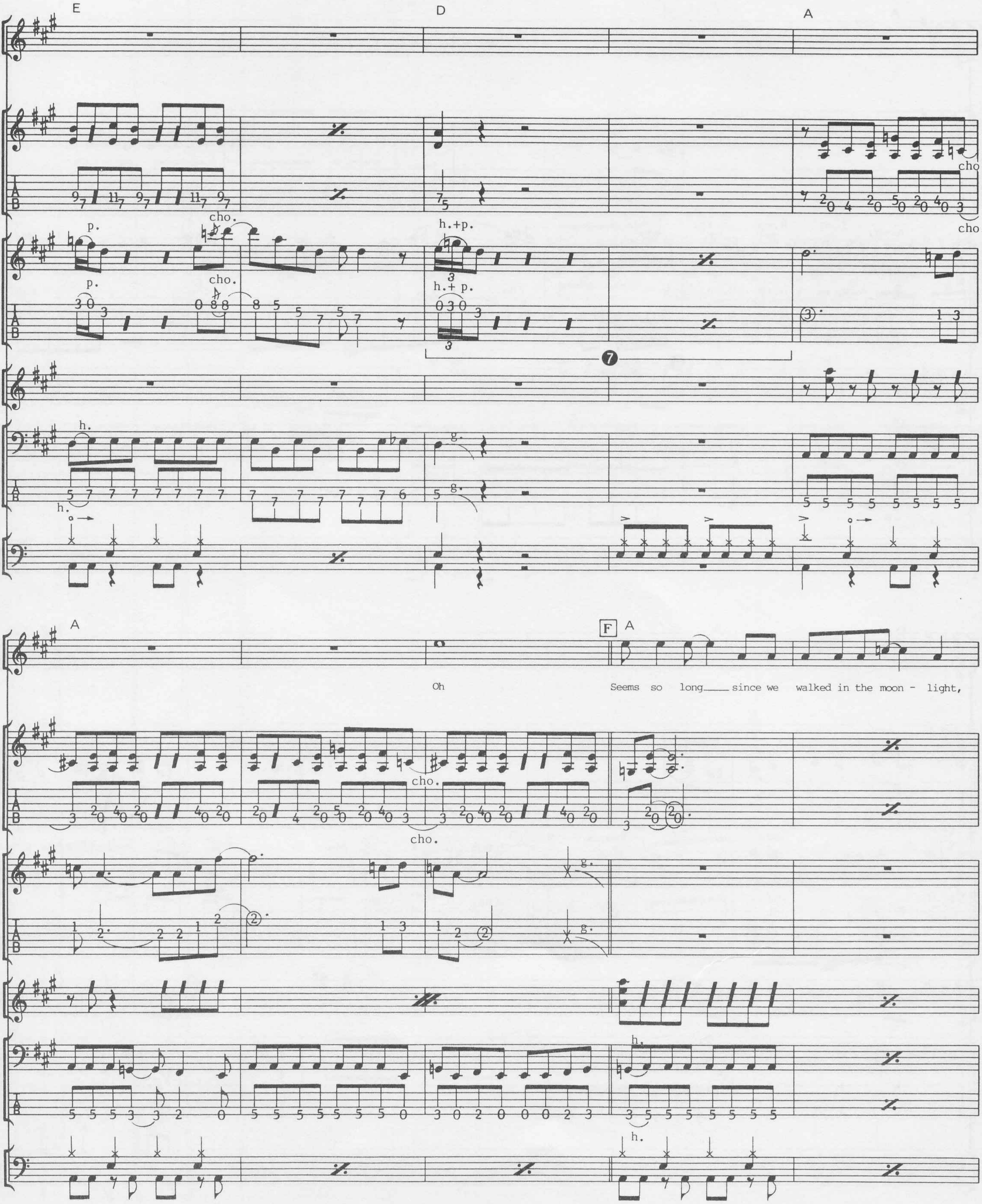
❹(Ba.) : Support the guitarist by being tightly in time with the bass drum.


A
E A
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
h.+p.
h.
p.
s.
C.D.
4.
❹
❺
❻

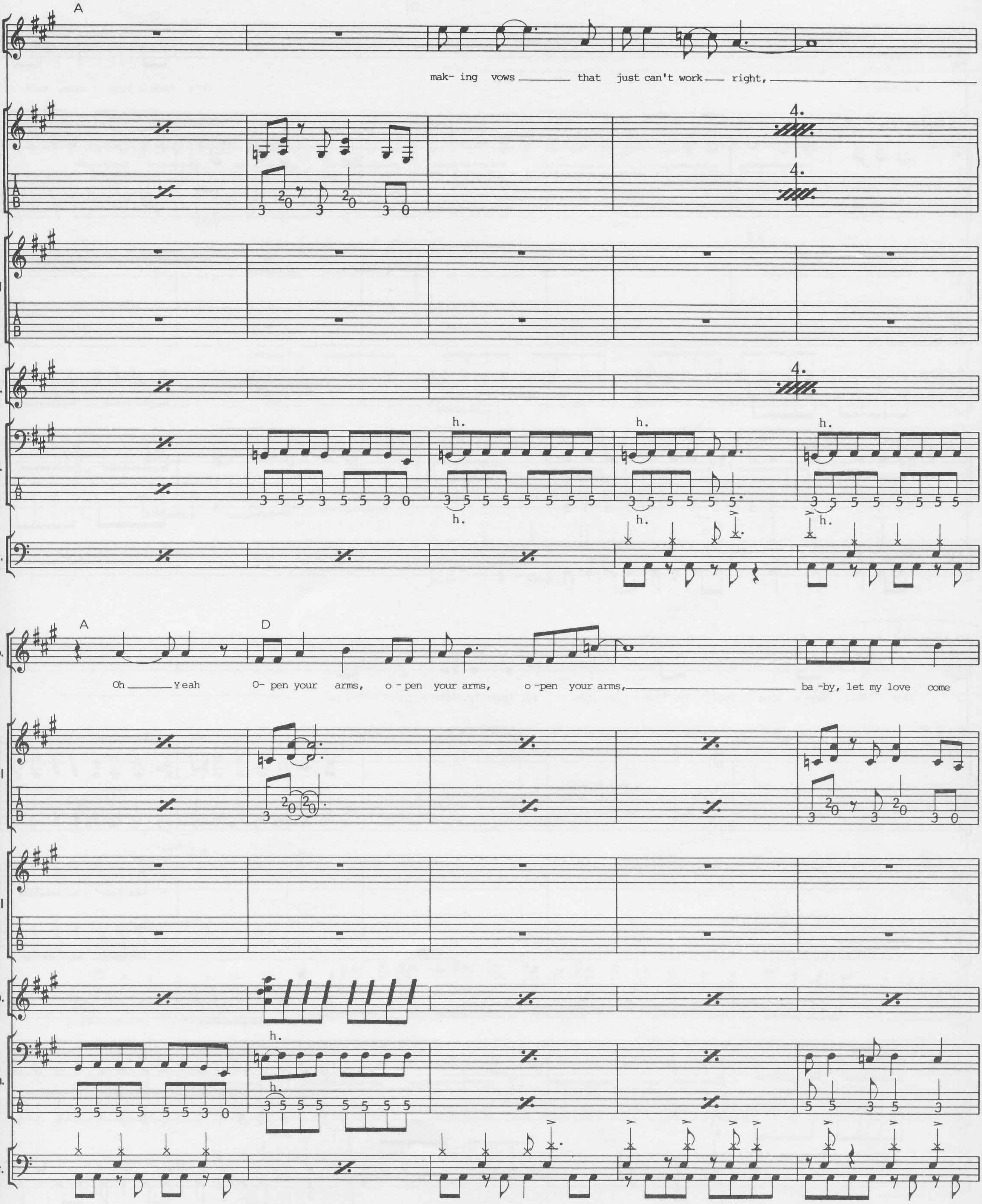
❺(Gt.) : The trick with the pulling-off here is to boost the sound of the open strings by pulling off and down.

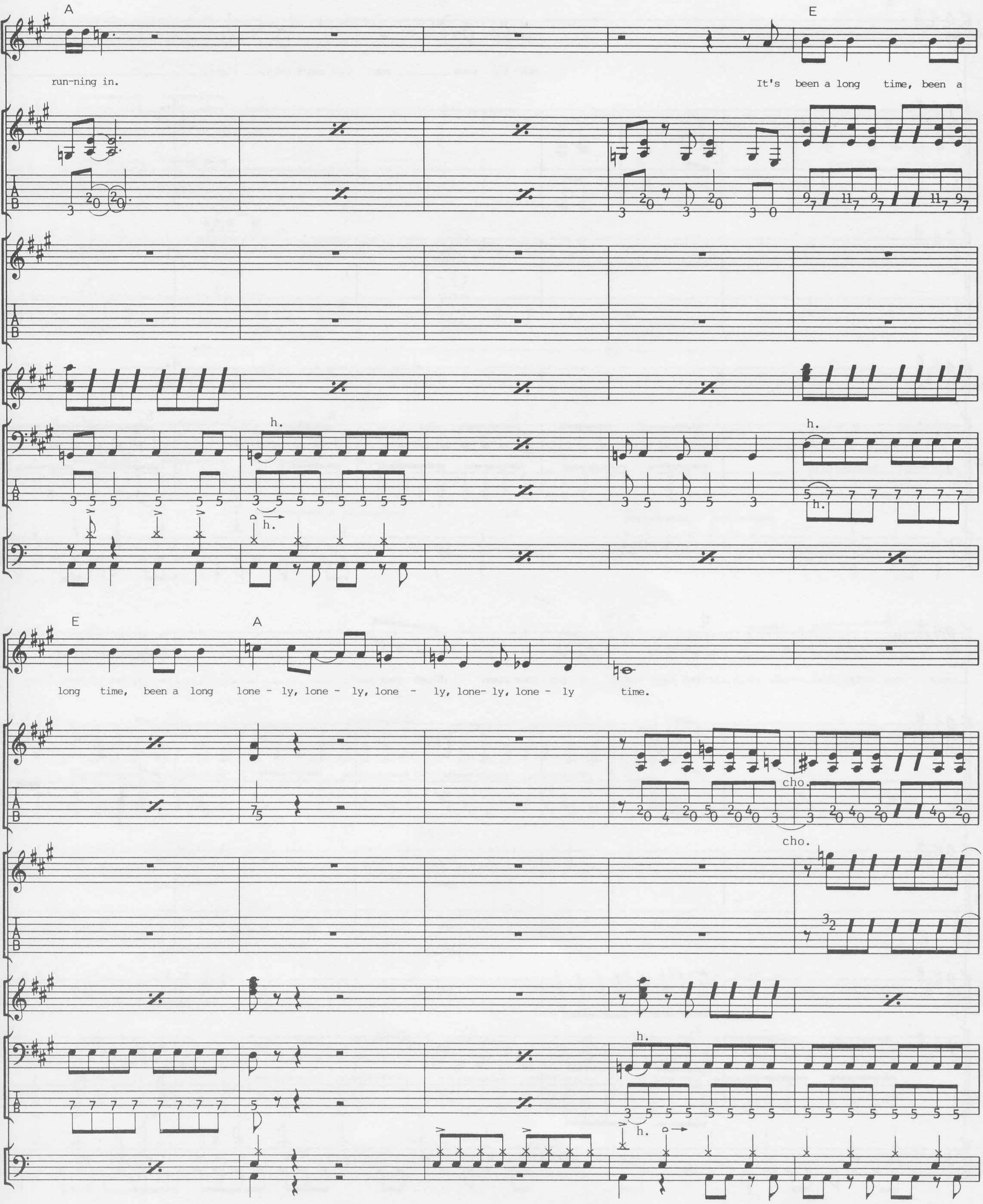
❻(Gt.) : Pick the beginning of each beat strongly to create the impression of fully picked phrasing.

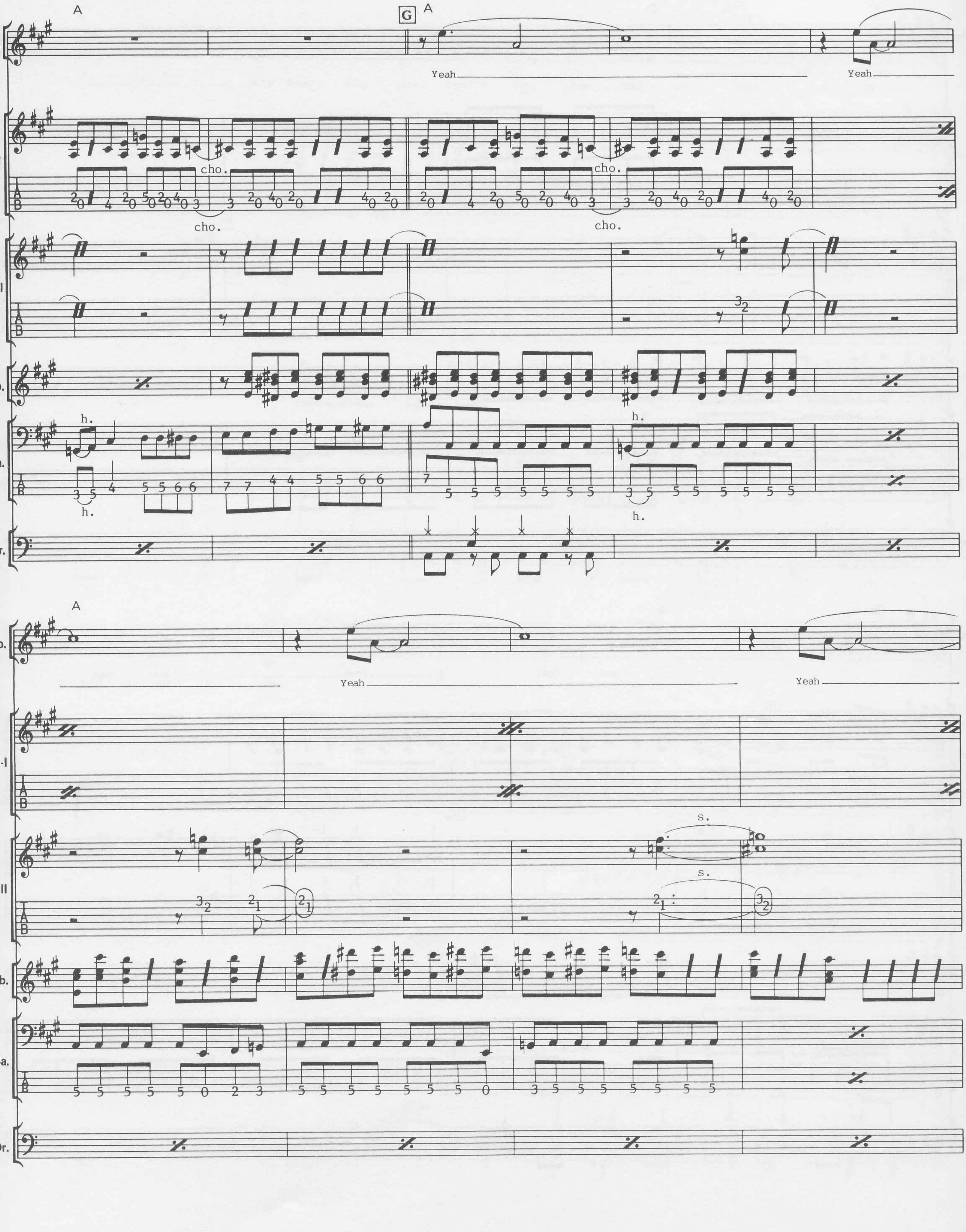

A
D
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
h.+p.
cho.
C.D.
h.
8va
(8va)
g.
6
D
A

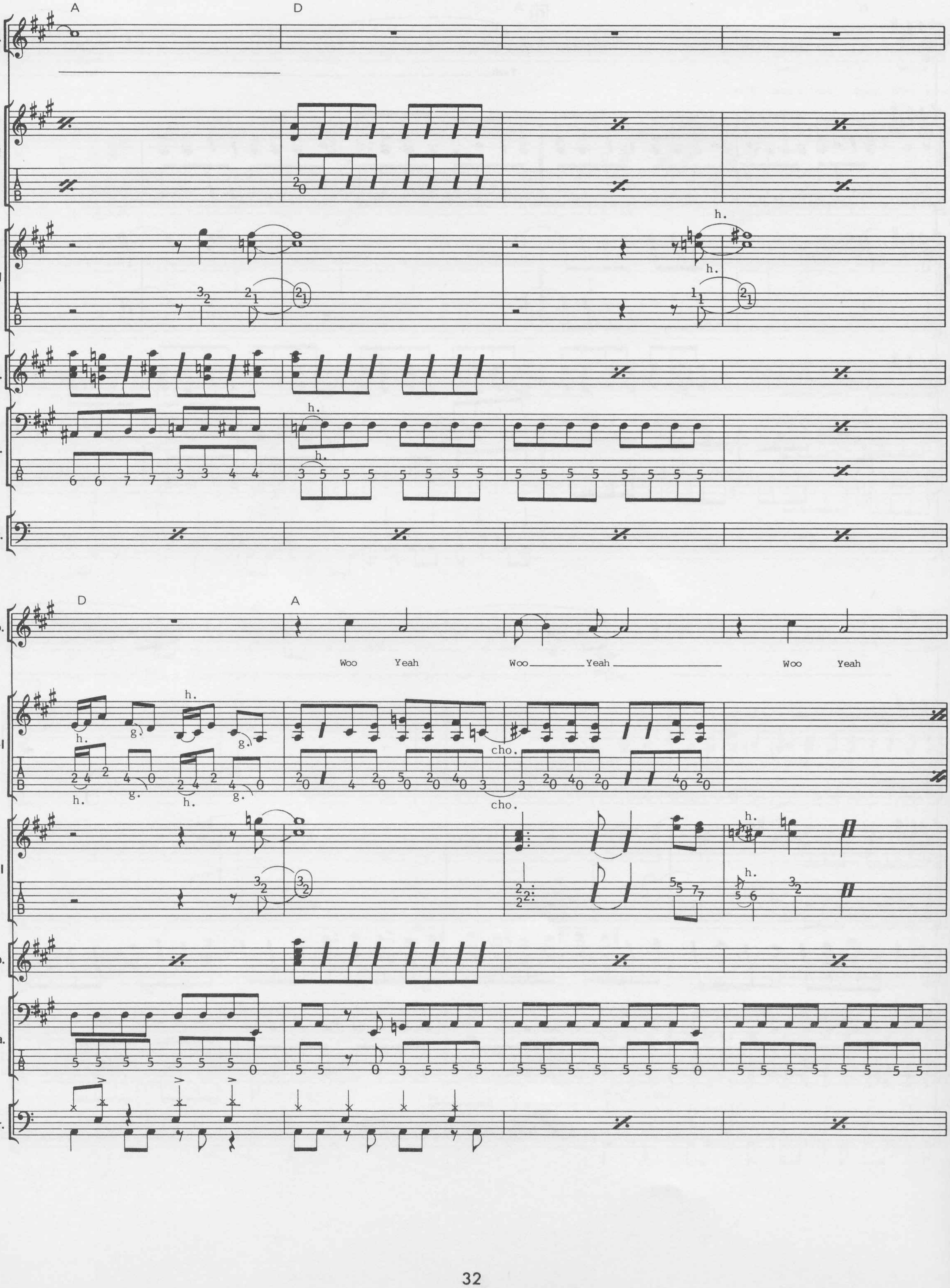

E
D
A
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
p.
h.+p.
h.
g.
7
A
F
A
Oh
Seems so long___ since we walked in the moon - light,

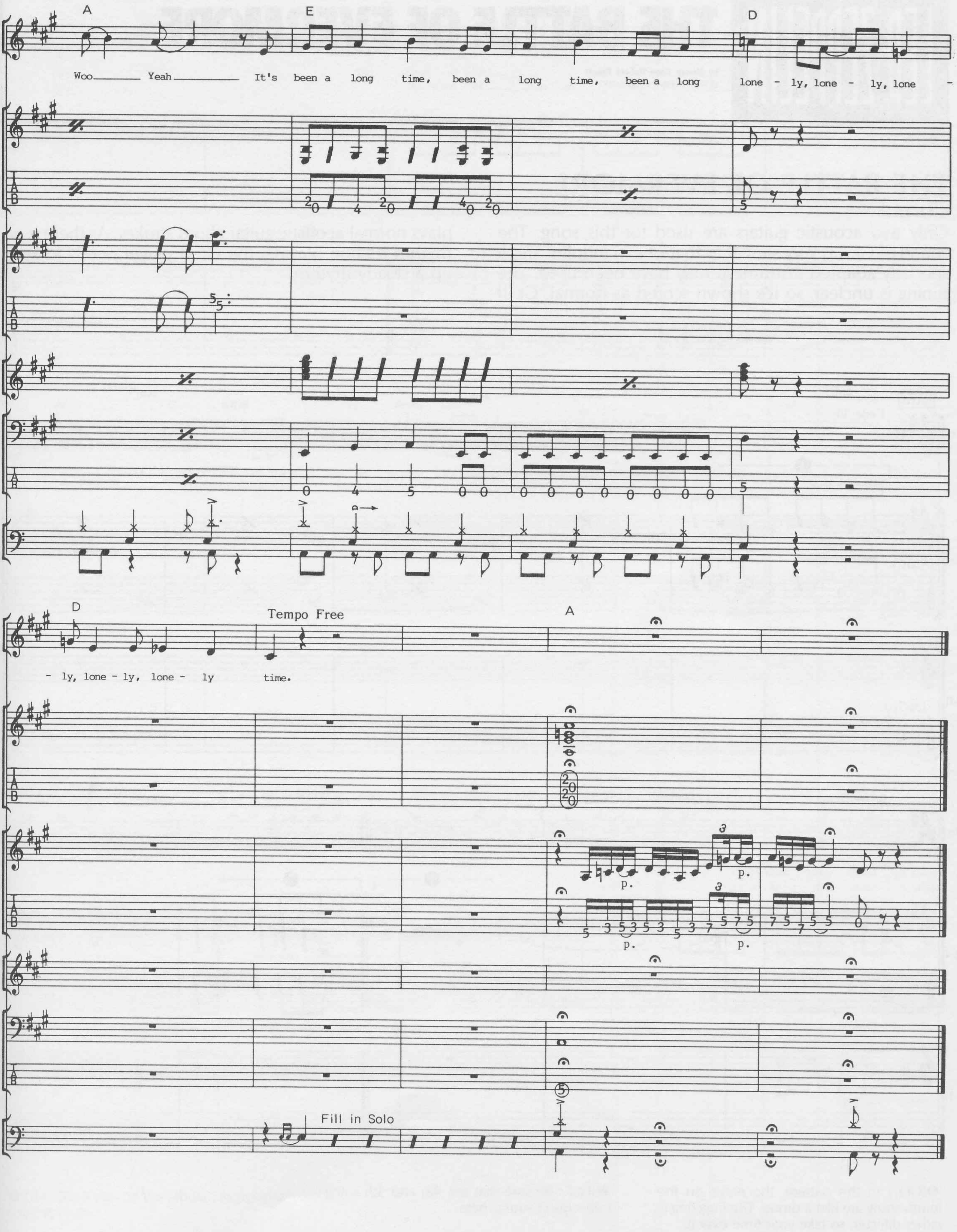
❼(Gt.) : Pull-off as in ❺, but here you should mute lightly with your right hand.


A
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
mak- ing vows that just can't work right,
4.
h.
A
D
Oh Yeah
O- pen your arms, o - pen your arms, o -pen your arms,
ba -by, let my love come


Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
A
E
run-ning in.
It's been a long time, been a
h.
E
A
long time, been a long lone - ly, lone - ly, lone - ly, lone- ly, lone - ly time.
cho.
cho.
h.
h.

A
G
A
Vo.
Yeah
Yeah
Gt.-I
cho.
cho.
cho.
cho.
Gt.-II
s.
s.
Kb.
Ba.
h.
h.
h.
Dr.
A
Yeah
Yeah


Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
A
D
D
A
h.
g.
cho.
Woo
Yeah
Woo
Yeah
Woo
Yeah


Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
A
E
D
Woo_____ Yeah_____ It's been a long time, been a long time, been a long lone - ly, lone - ly, lone -
D
Tempo Free
A
- ly, lone - ly, lone - ly time.
p.
Fill in Solo

LED ZEPPELIN

THE BATTLE OF EVERMORE

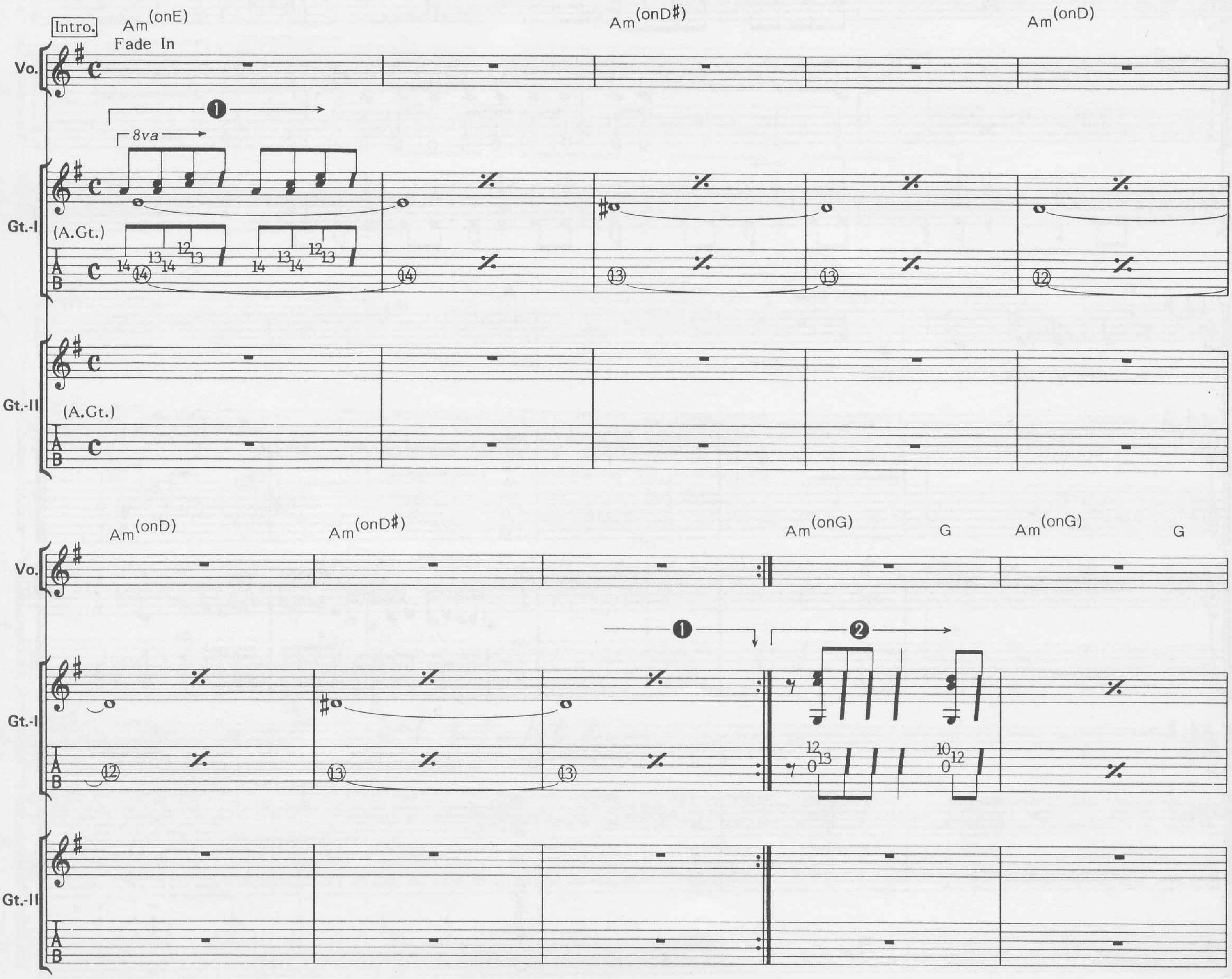
by Jimmy Page/Robert Plant

© 1972 SUPERHYPE PUBLISHING

THE BATTLE OF EVERMORE

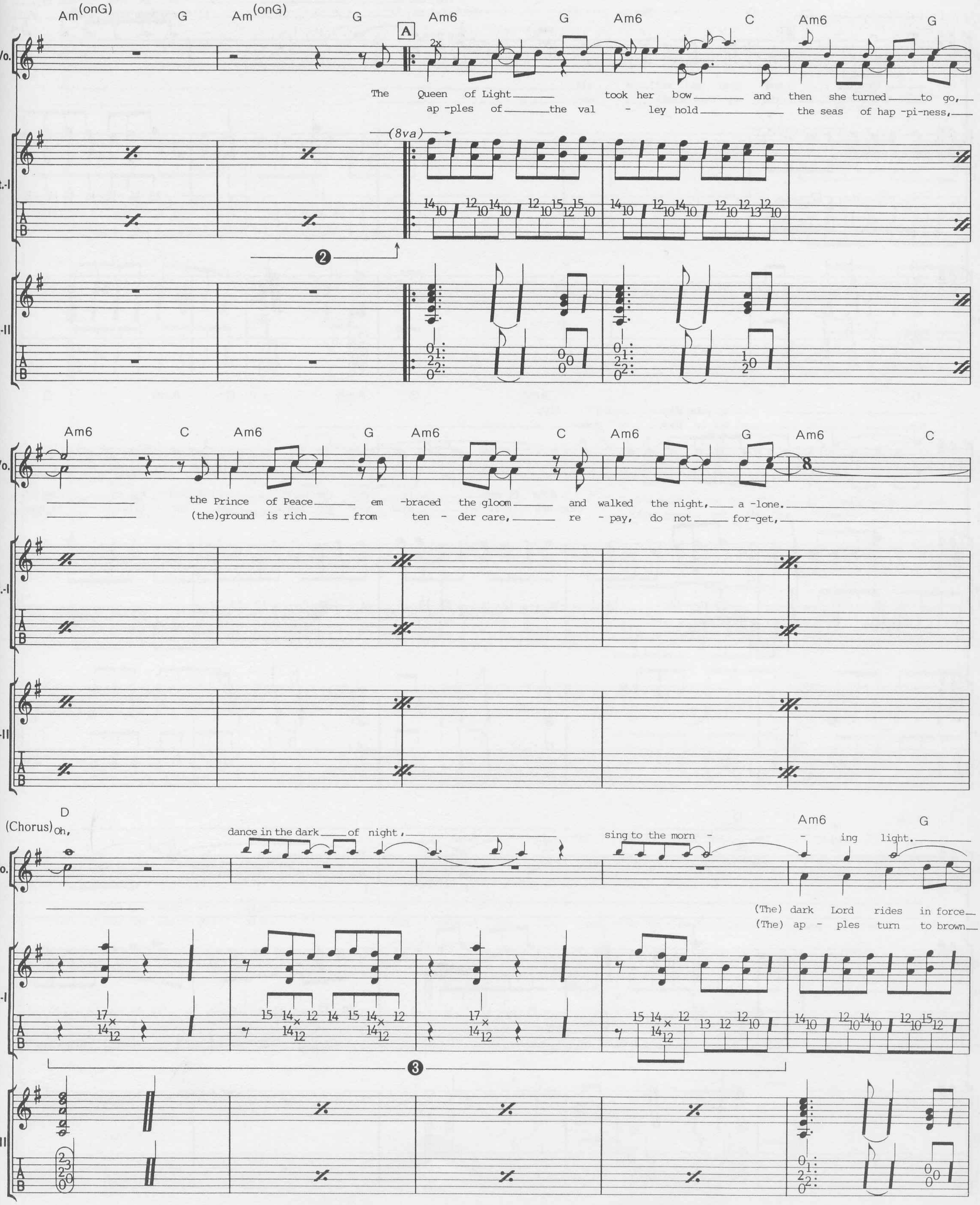
GUITAR

Only two acoustic guitars are used for this song. The sound of Gt.-I is very similar to that of a mandolin, and a specially adapted instrument may have been used. The tuning is unclear, so it's shown scored as normal. Gt.-II plays normal acoustic guitar chord strokes. As there is no rhythm section playing, the Gt.-II player needs to keep up a steady rhythm.

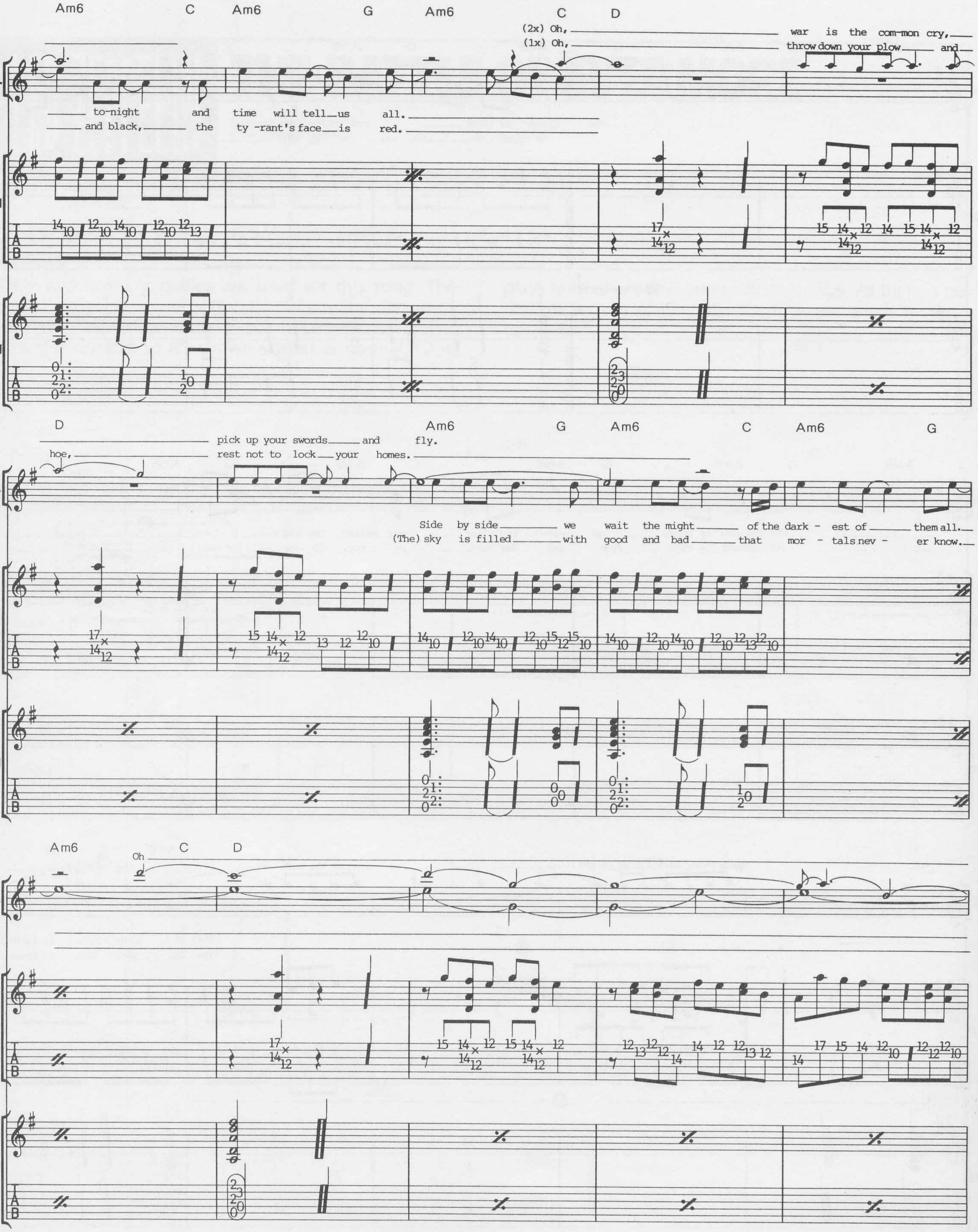

Intro.
Am(onE)
Fade In
Am(onD♯)
Am(onD)
Vo.
8va
❶
Gt.-I
(A.Gt.)
Gt.-II
(A.Gt.)
Am(onD)
Am(onD♯)
Am(onG)
G
Am(onG)
G
❷

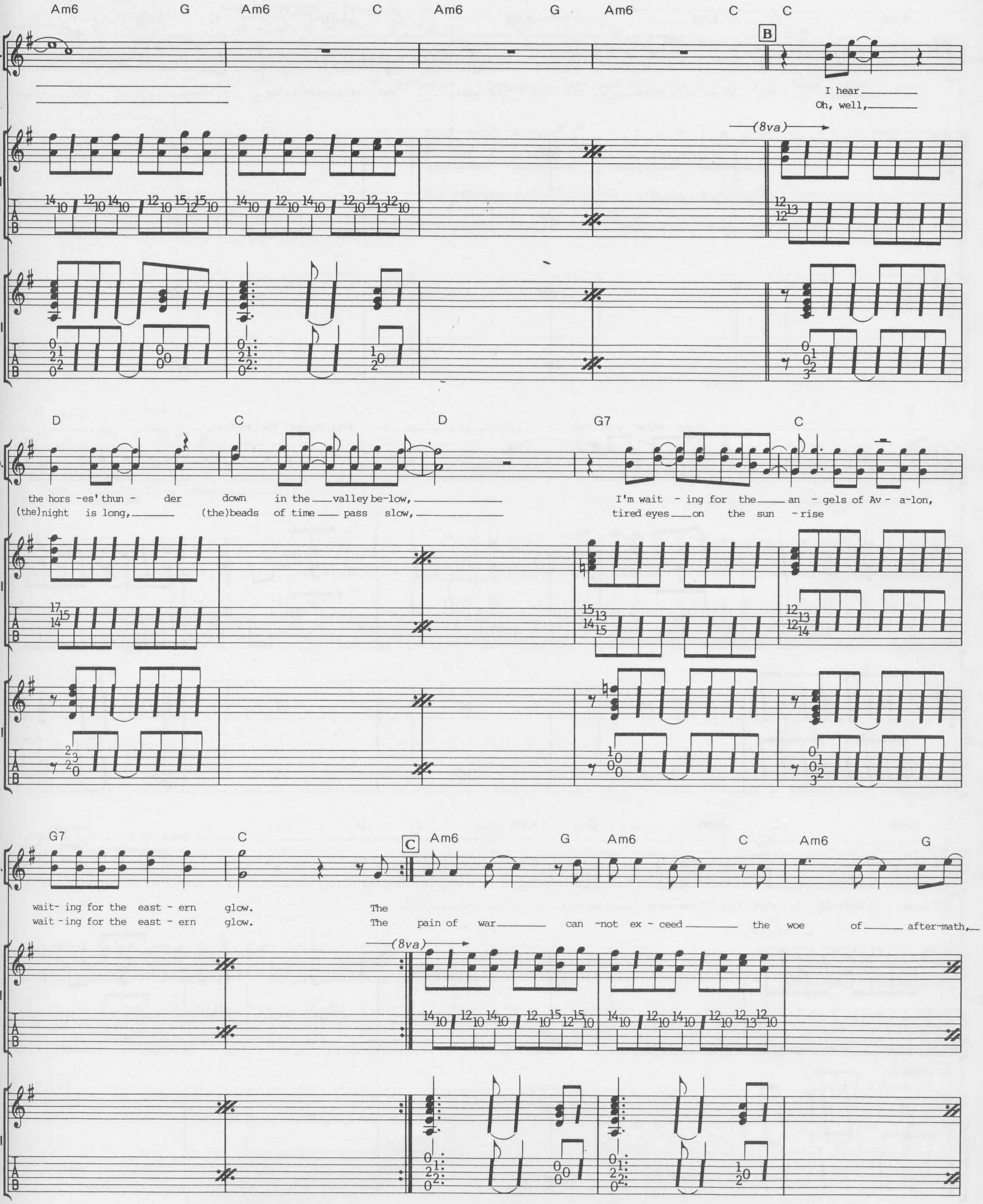
❶(Gt.) : In this pattern, the notes on the fourth string are like a drone. The fingering is rather difficult, so take your time over it.

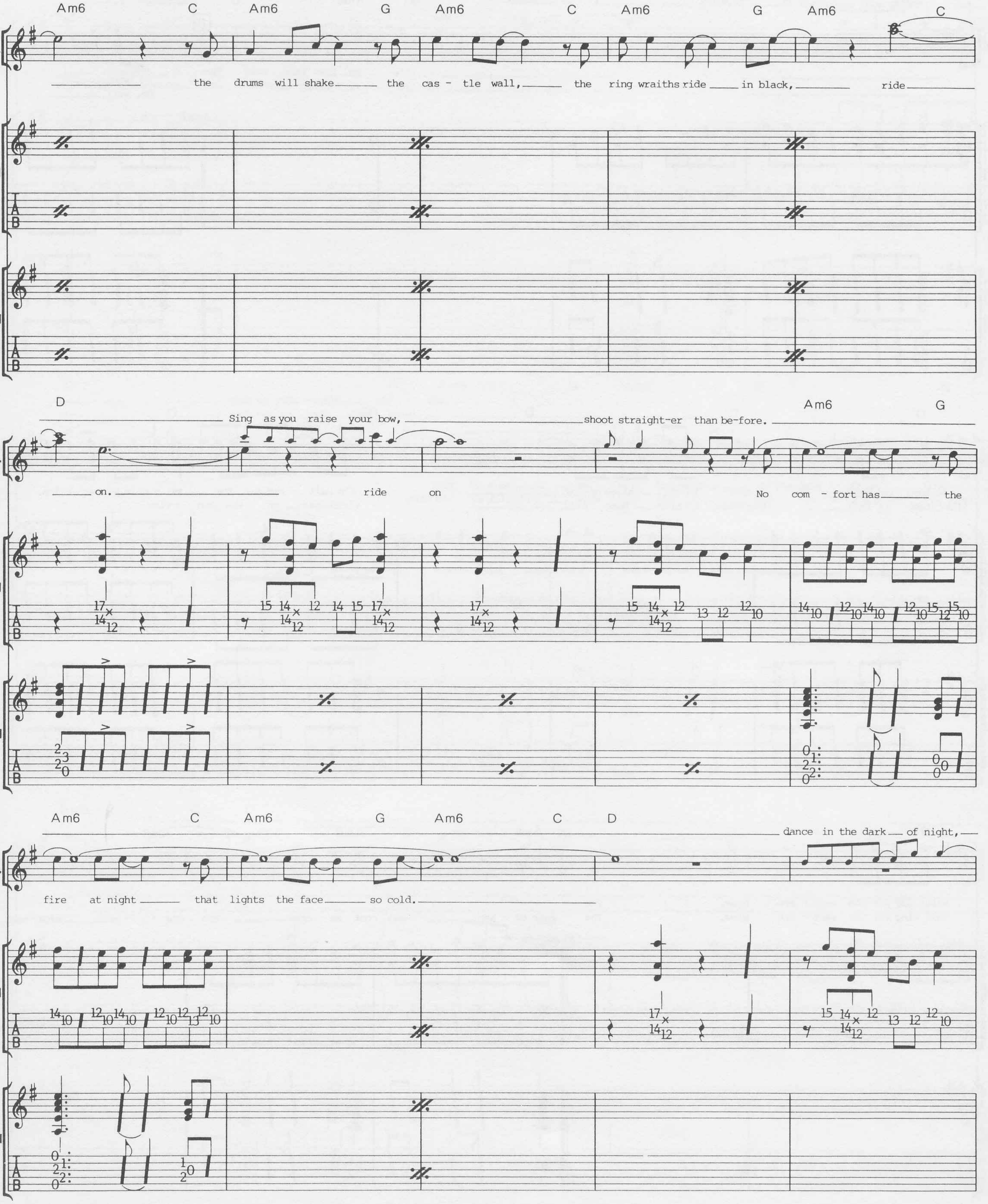
❷(Gt.) : Be sure that the 4th and 5th string notes don't sound here.

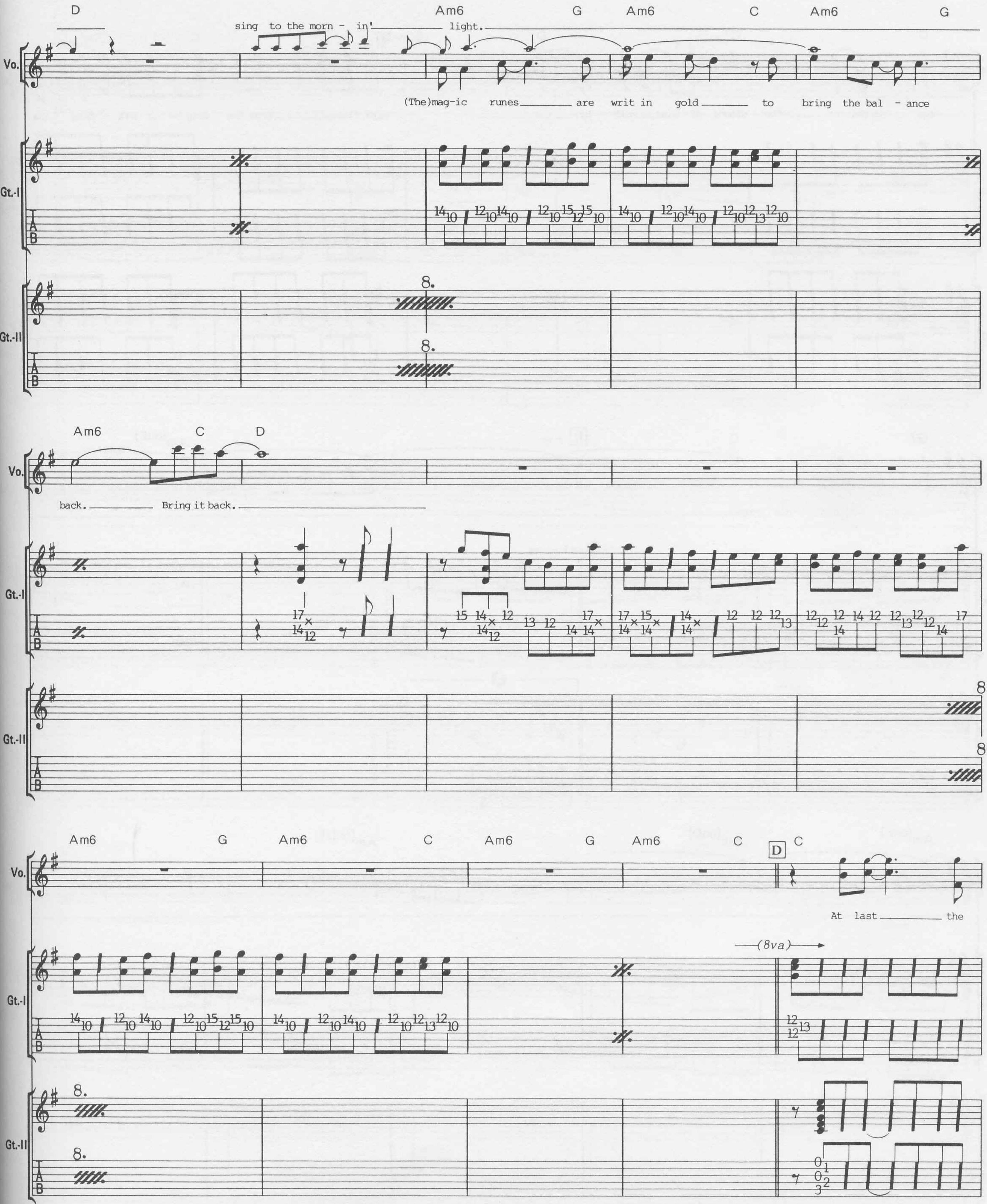

Am(onG) G Am(onG) G
A
Am6 G Am6 C Am6 G
2x
Vo.
The Queen of Light took her bow and then she turned to go,
ap-ples of the val - ley hold the seas of hap-pi-ness,
(8va)
Gt.-I
Gt.-II
❷
Am6 C Am6 G Am6 C Am6 G Am6 C
the Prince of Peace em-braced the gloom and walked the night, a-lone.
(the)ground is rich from ten - der care, re - pay, do not for-get,
D
(Chorus) Oh,
dance in the dark of night,
sing to the morn - ing light.
Am6 G
(The) dark Lord rides in force
(The) ap - ples turn to brown
❸

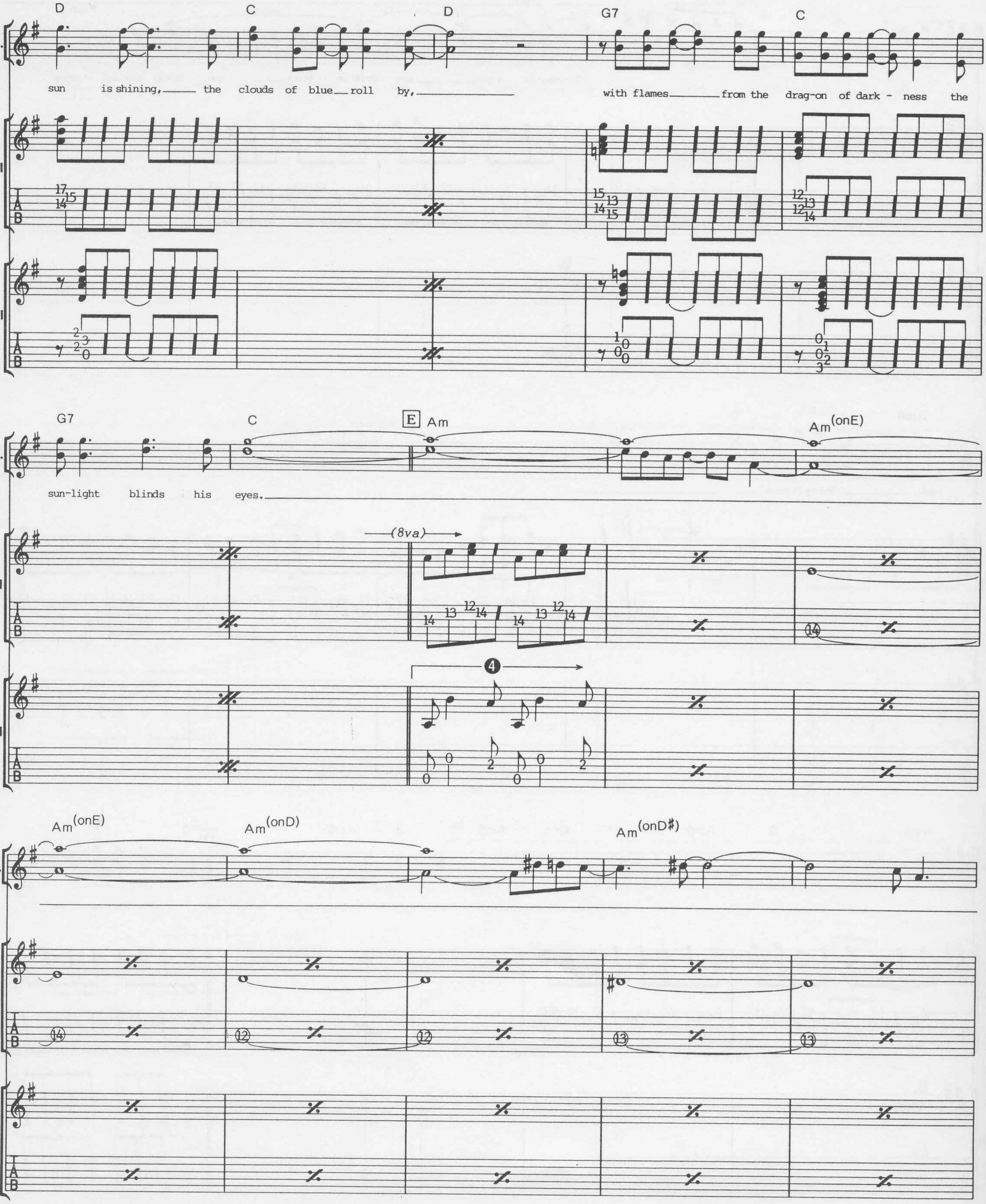
❸(Gt.) : The X sign on the tabulature signifies a strong mute.


Am6 C Am6 G Am6 C D
(2x) Oh, war is the com-mon cry,
(1x) Oh, throw down your plow and
to-night and time will tell us all.
and black, the ty-rant's face is red.
Vo.
Gt.-I
Gt.-II
T
A
B
D Am6 G Am6 C Am6 G
hoe, pick up your swords and fly.
rest not to lock your homes.
Side by side we wait the might of the dark-est of them all.
(The) sky is filled with good and bad that mor-tals nev-er know.
Am6 C D
Oh


Am6 G Am6 C Am6 G Am6 C C
B
Vo.
Gt.-I
Gt.-II
(8va)
I hear
Oh, well,
D C D G7 C
the hors - es' thun - der down in the valley be-low,
(the) night is long, (the) beads of time pass slow,
I'm wait - ing for the an - gels of Av - a-lon,
tired eyes on the sun - rise
G7 C
C
Am6 G Am6 C Am6 G
wait- ing for the east - ern glow.
wait - ing for the east - ern glow.
The
The pain of war can -not ex - ceed the woe of after-math,

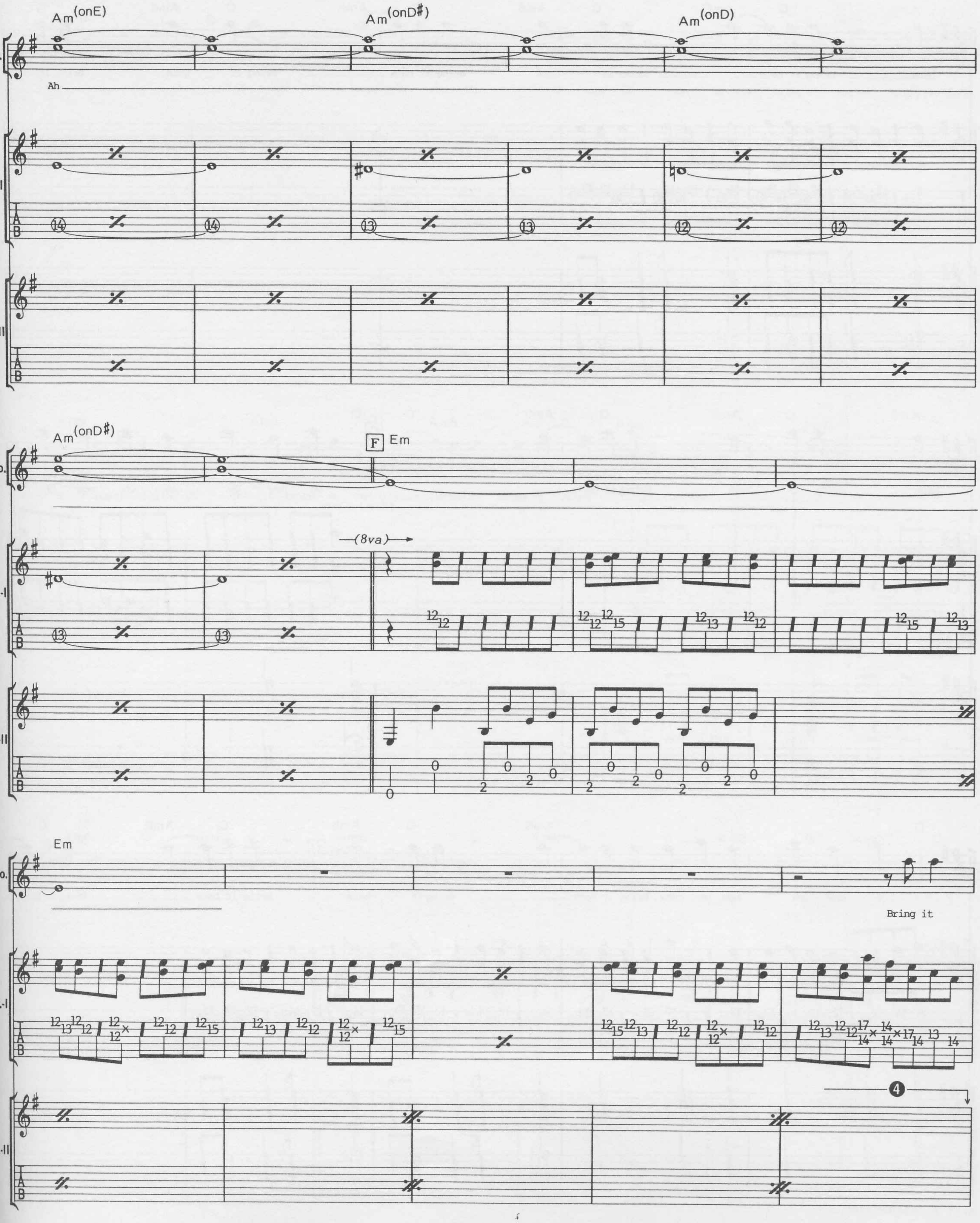

Am6 C Am6 G Am6 C Am6 G Am6 C
Vo.
the drums will shake the cas - tle wall, the ring wraiths ride in black, ride
Gt.-I
Gt.-II
D
Sing as you raise your bow,
shoot straight-er than be-fore.
Am6 G
on. ride on
No com - fort has the
Am6 C Am6 G Am6 C D
dance in the dark of night,
fire at night that lights the face so cold.

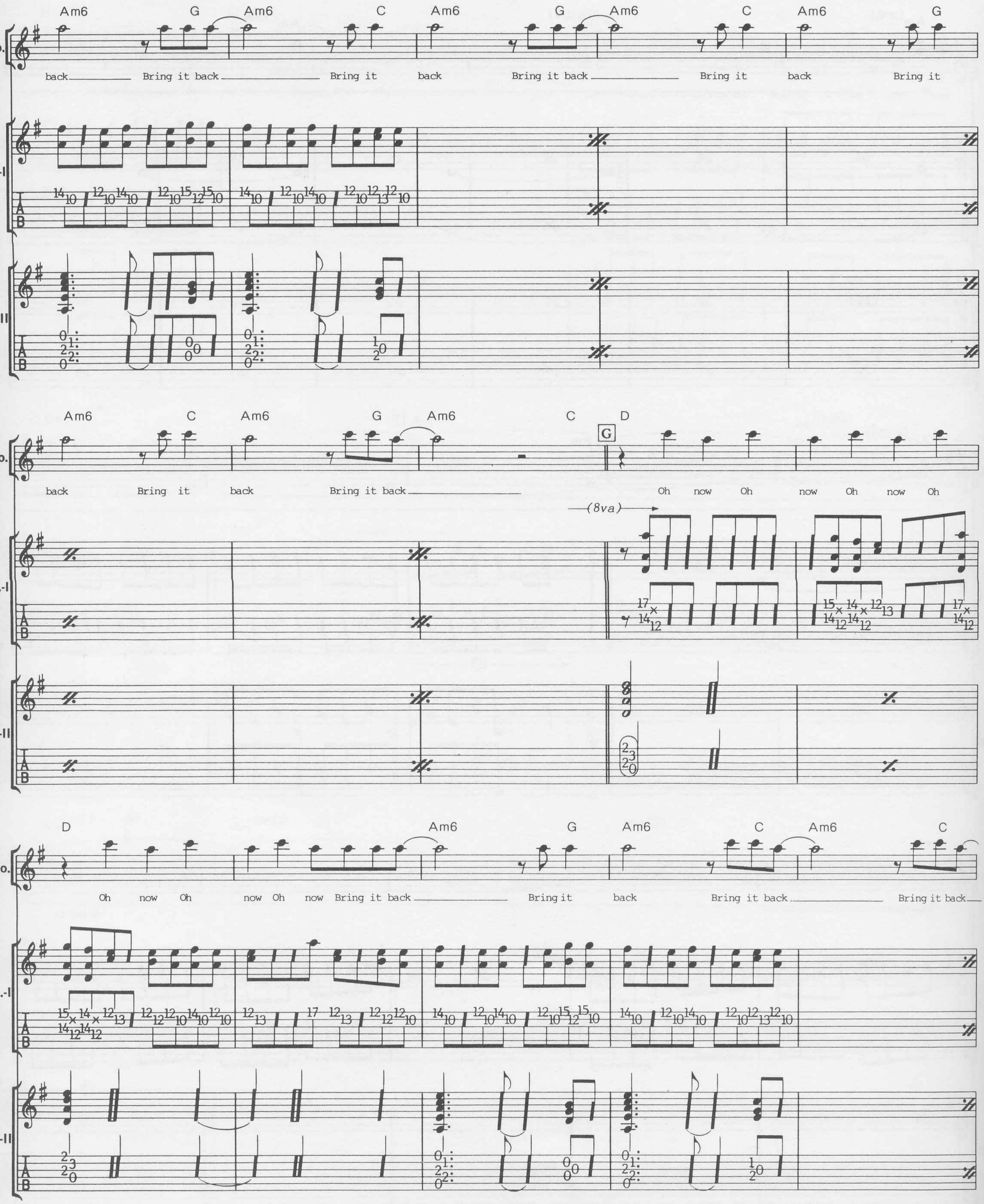

D
sing to the morn - in' light.
Am6 G Am6 C Am6 G
(The) mag-ic runes are writ in gold to bring the bal - ance
Vo.
Gt.-I
Gt.-II
8.
Am6 C D
back. Bring it back.
Am6 G Am6 C Am6 G Am6 C
D
C
At last the
(8va)

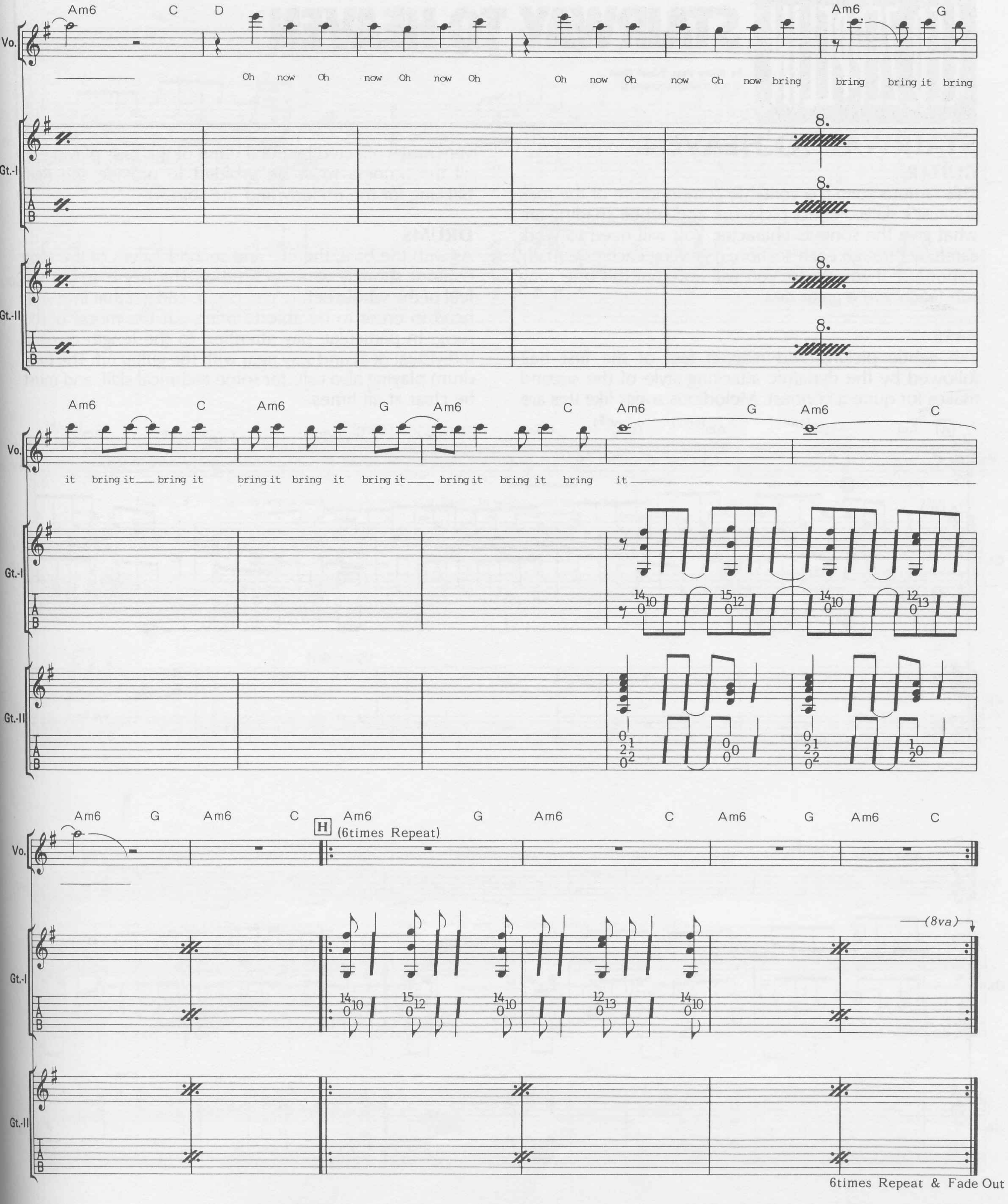


D
C
D
G7
C
sun is shining, the clouds of blue roll by,
with flames from the drag-on of dark - ness the
G7
C
E
Am
Am(onE)
sun-light blinds his eyes.
(8va)
❹
Am(onE)
Am(onD)
Am(onD♯)
Vo.
Gt.-I
Gt.-II

❹(Gt.) : Arpeggio playing.


Am(onE)
Am(onD#)
Am(onD)
Vo.
Ah
Gt.-I
Gt.-II
Am(onD#)
F
Em
(8va)
Em
Bring it
❹


Vo.
Gt.-I
Gt.-II
Am6 G Am6 C Am6 G Am6 C Am6 G
back Bring it back Bring it back Bring it back Bring it back Bring it
Am6 C Am6 G Am6 C D
back Bring it back Bring it back
G
Oh now Oh now Oh now Oh
(8va)
D Am6 G Am6 C Am6 C
Oh now Oh now Oh now Bring it back Bring it back Bring it back Bring it back


Vo.
Gt.-I
Gt.-II
Am6 C D
Oh now Oh now Oh now Oh
Oh now Oh now Oh now bring
Am6 G
bring bring it bring
8.
Am6 C Am6 G Am6 C Am6 G Am6 C
it bring it bring it bring it bring it bring it bring it bring it bring it
Am6 G Am6 C
H
(6times Repeat)
Am6 G Am6 C Am6 G Am6 C
(8va)
6times Repeat & Fade Out

LED ZEPPELIN

STAIRWAY TO HEAVEN

by Jimmy Page/Robert Plant

© 1971 SUPERHYPE PUBLISHING

STAIRWAY TO HEAVEN

GUITAR

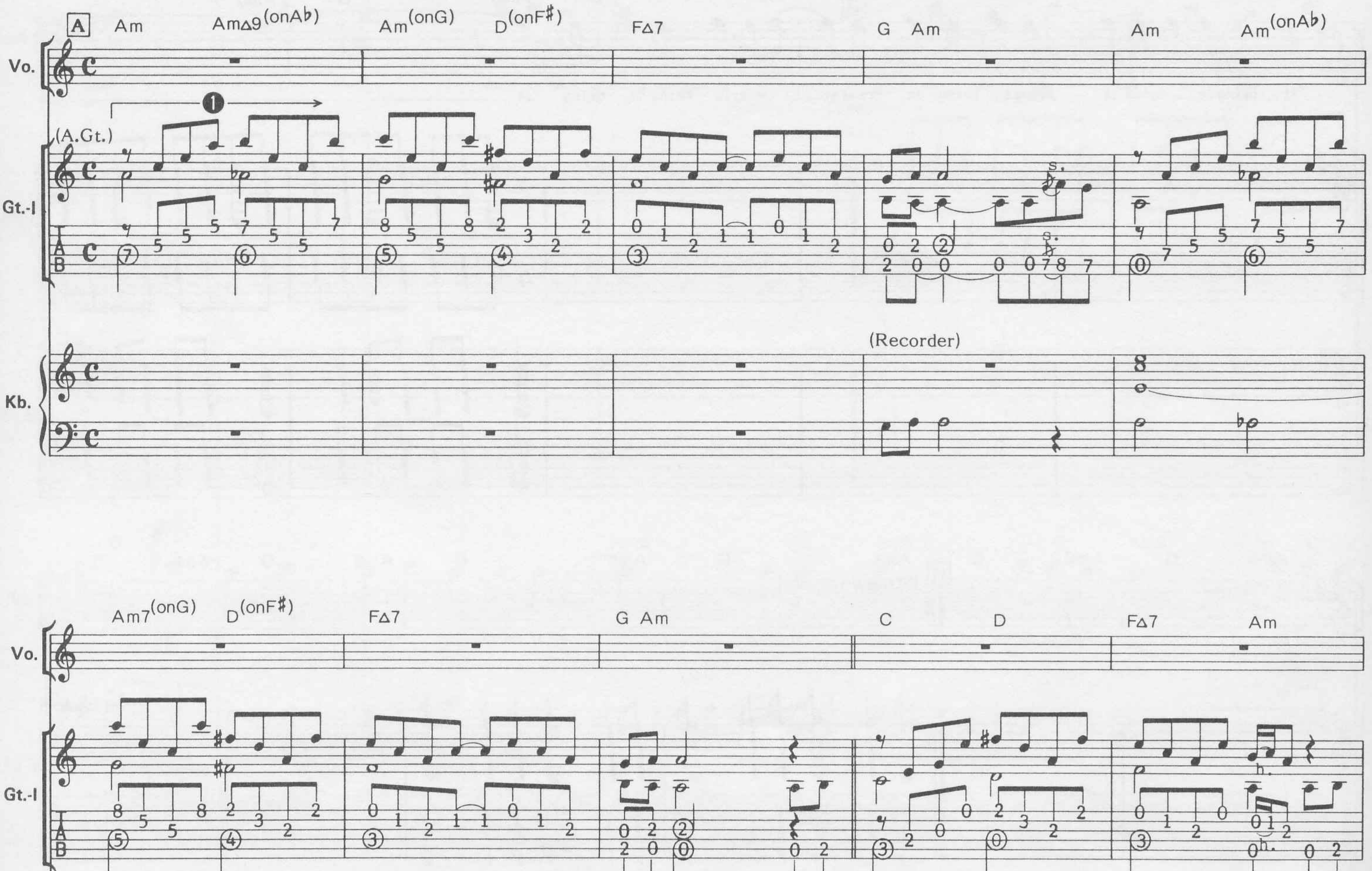
This famous song is a veritable compendium of the rock guitarist's skills. Perfect pickwork and subtle shading are what give the song its character. You will need to work carefully through each section, regarding each as equally important. If you do so, you will find that this one song can teach you a great deal.

BASS

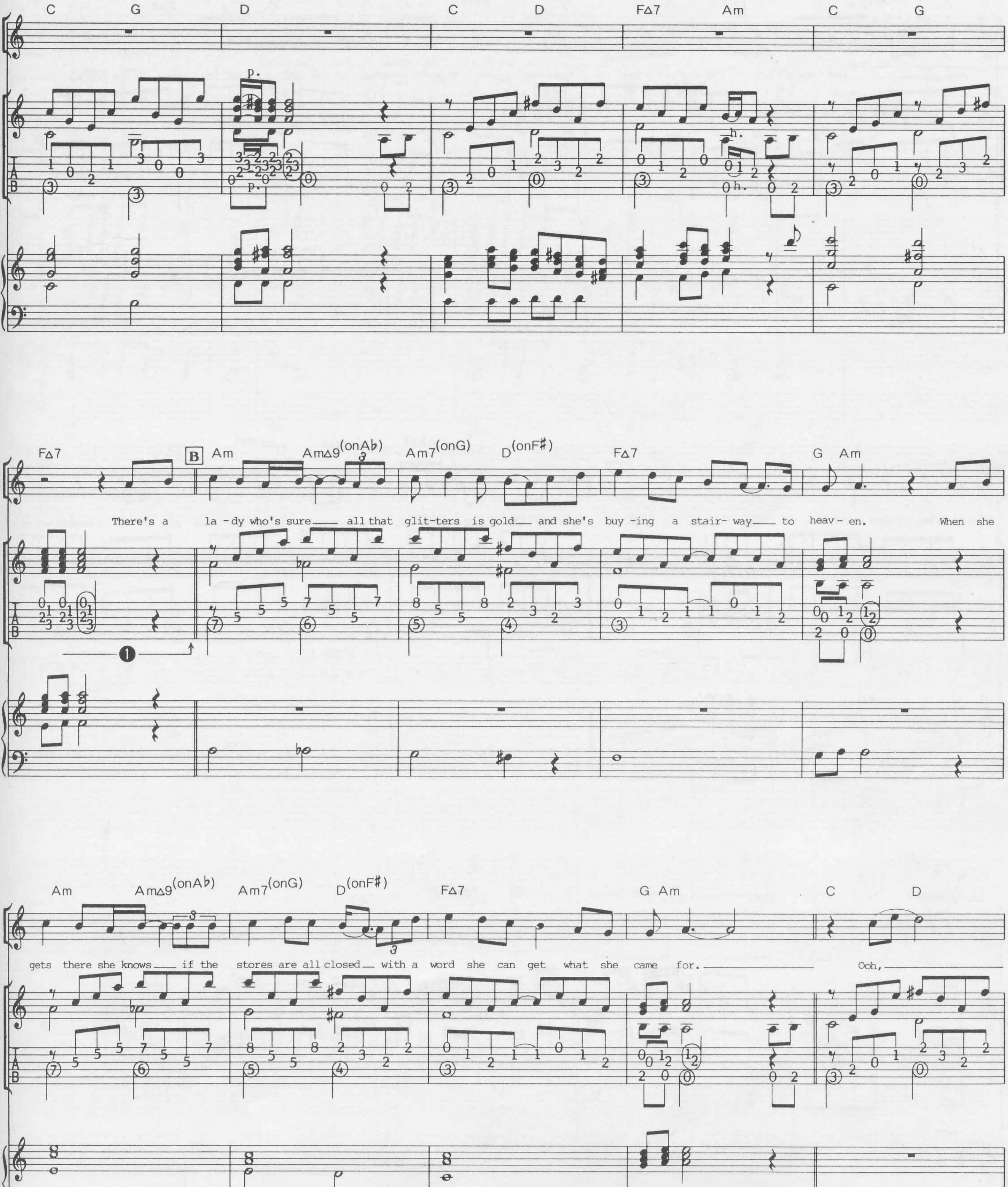
The gentle picking and relaxed feel of the first half followed by the dynamic attacking style of the second makes for quite a contrast. Melodious songs like this are very much affected by the rhythm of the bass playing, so all unevenness must be avoided to provide the right backing for the melody and the solo.

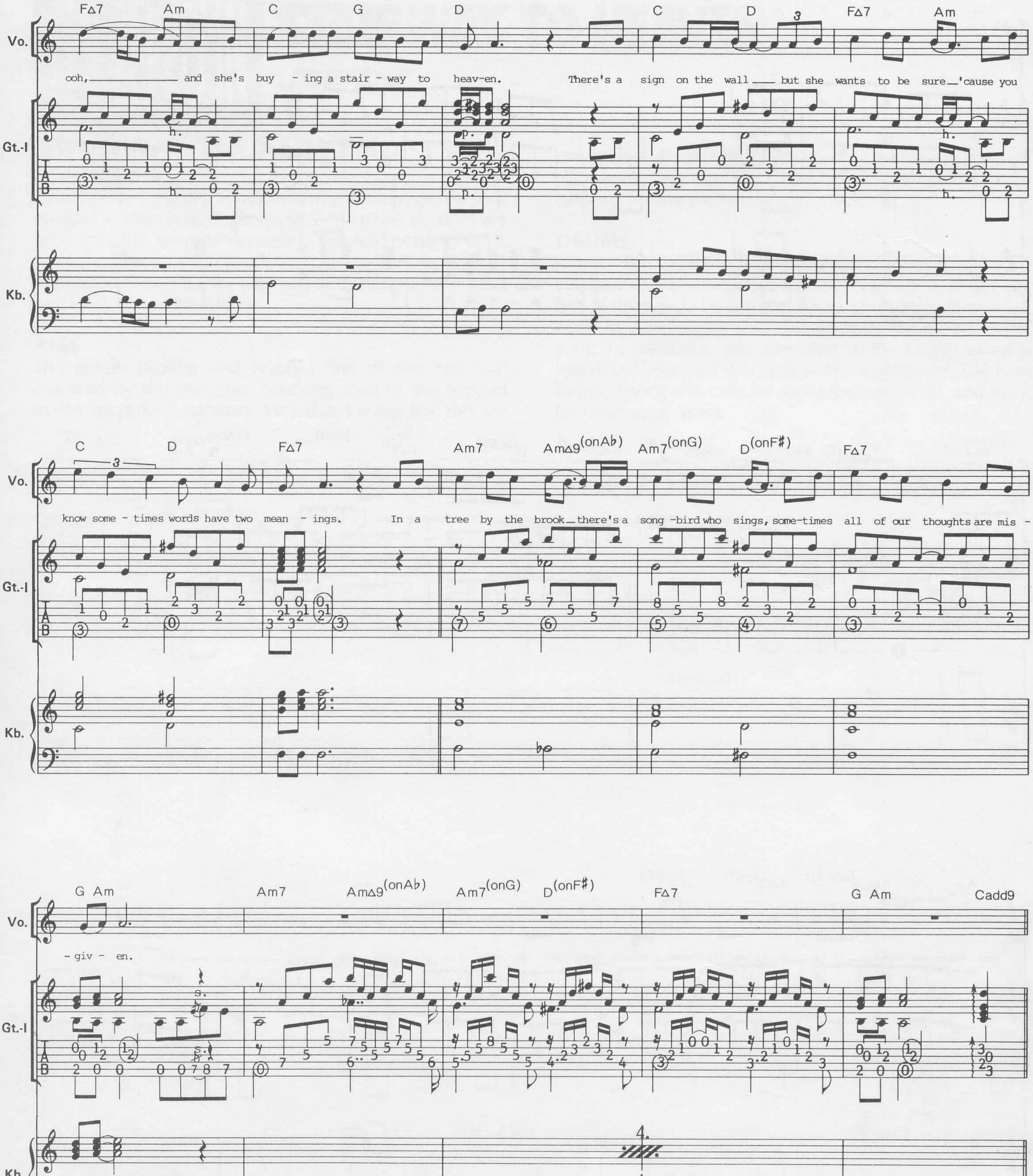
DRUMS

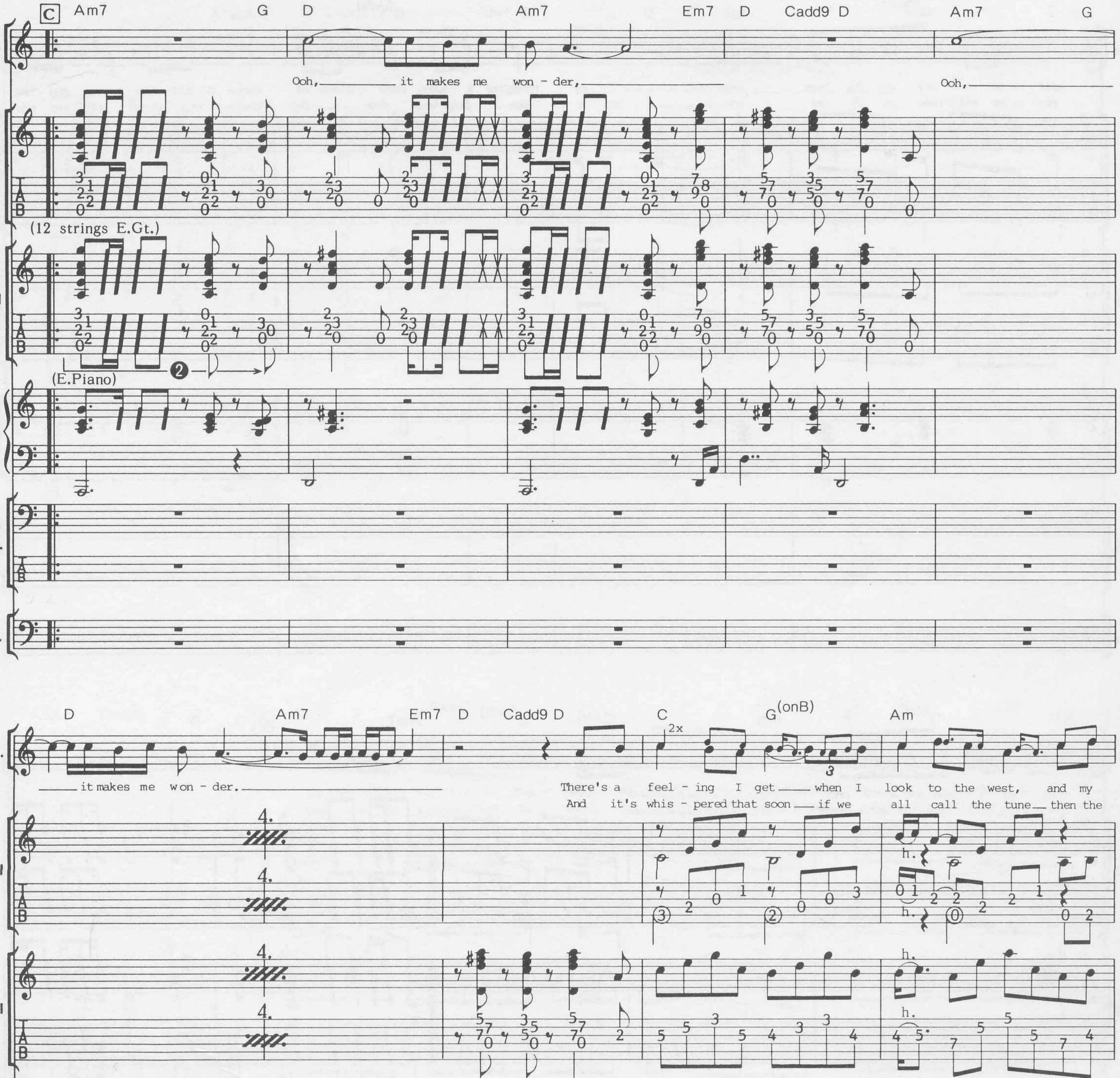
As with the bass, the first and second halves of the song contrast strongly with each other. The key is to get the feel of the whole before you begin, and get that into your head in order to be able to bring out the mood of the song. In particular, pay attention to the length of each individual beat and stay right with the guitar riff. The bass drum playing also calls for some technical skill, and must be clear at all times.



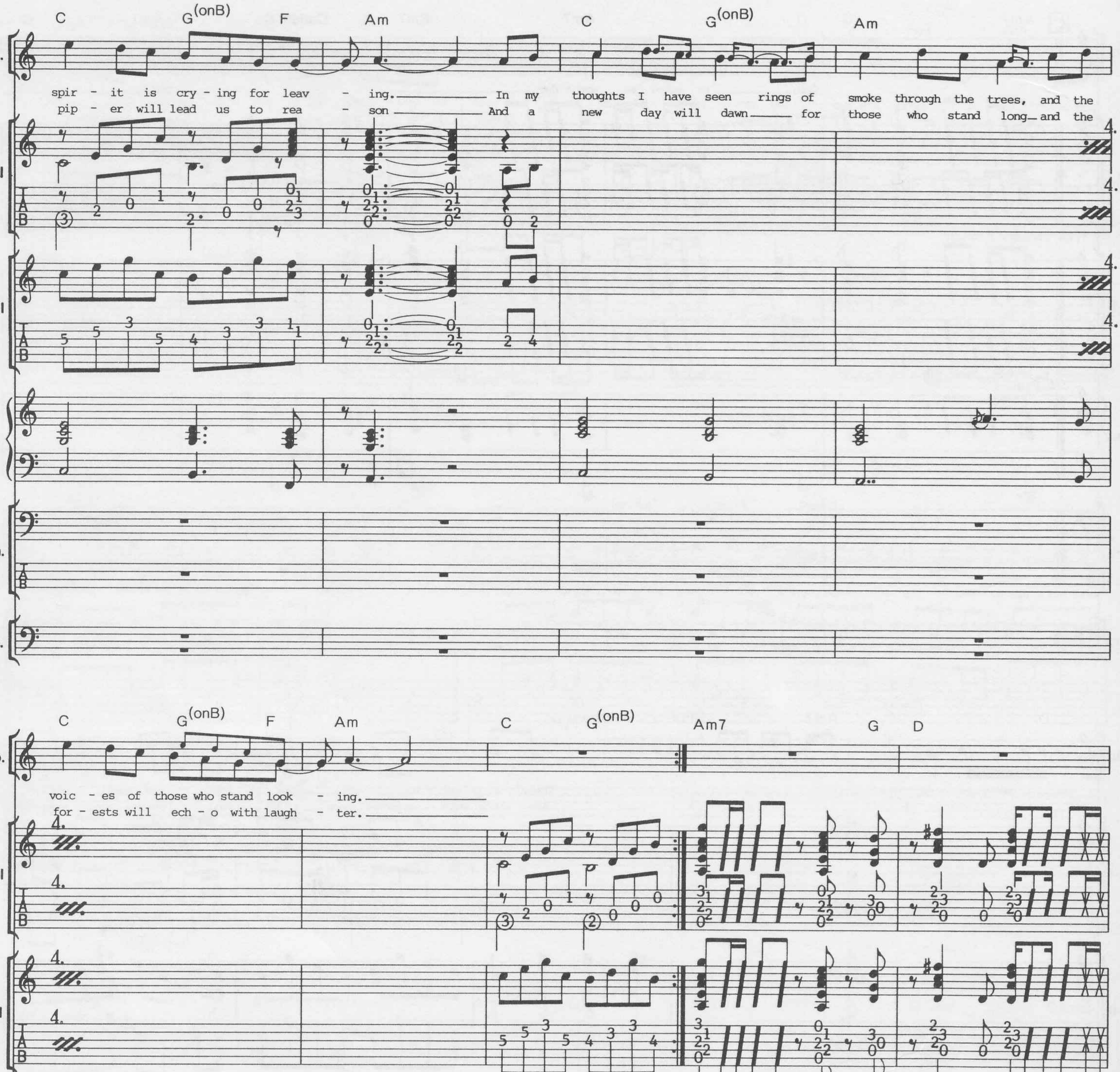
❶(Gt.) : It would be best to play these arpeggios with both pick and fingers together, but if you choose to use your fingers only, make sure you bring out the root note.

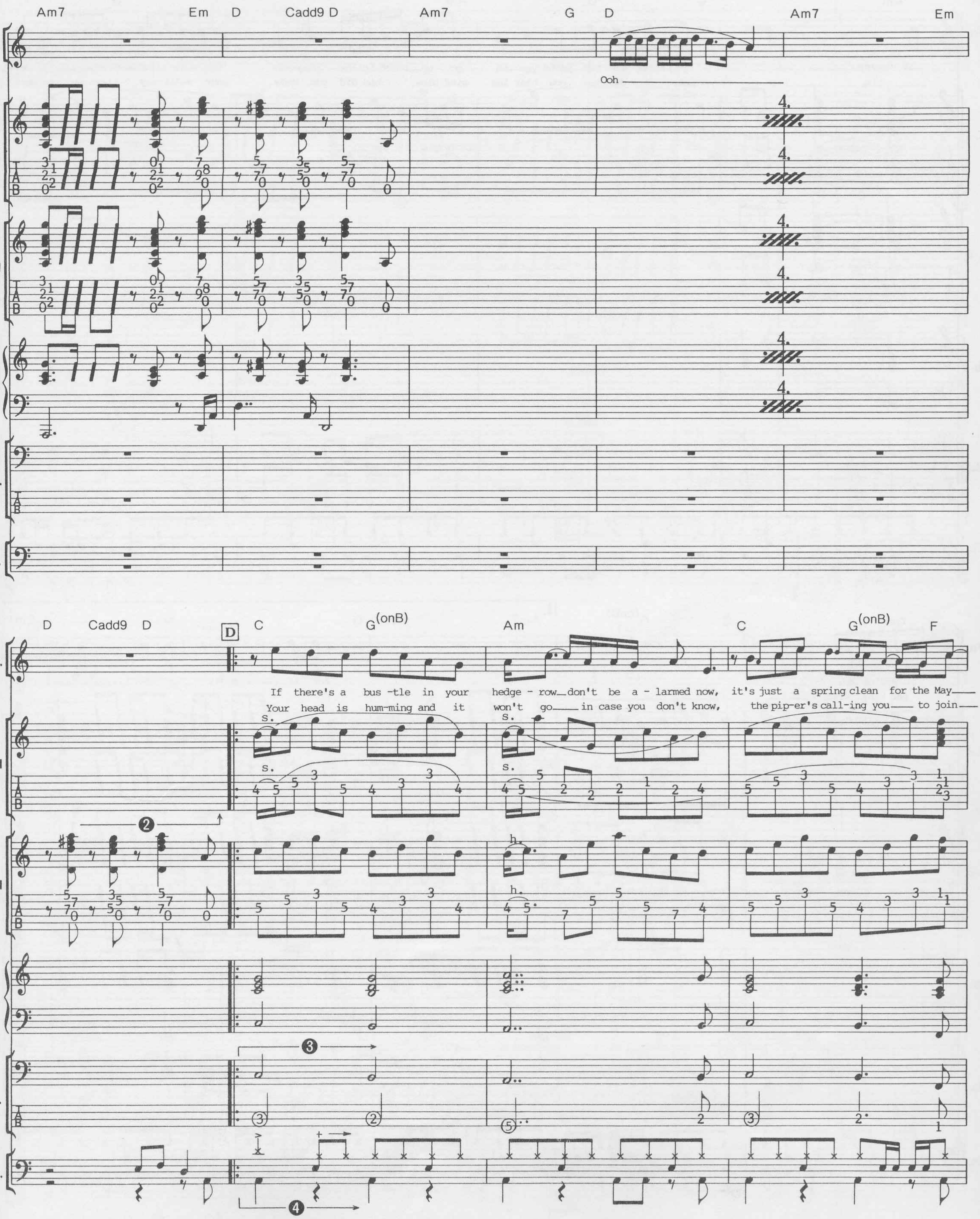

Vo.
Gt.-I
Kb.
C G D C D FΔ7 Am C G
p.
h.
FΔ7
B
Am AmΔ9(onA♭) Am7(onG) D(onF♯) FΔ7 G Am
There's a la-dy who's sure all that glit-ters is gold and she's buy-ing a stair-way to heav-en. When she
❶
Am AmΔ9(onA♭) Am7(onG) D(onF♯) FΔ7 G Am C D
gets there she knows if the stores are all closed with a word she can get what she came for. Ooh,


Vo.
Gt.-I
Kb.
FΔ7 Am C G D C D FΔ7 Am
ooh, and she's buy - ing a stair - way to heav-en. There's a sign on the wall but she wants to be sure 'cause you
C D FΔ7 Am7 AmΔ9(onA♭) Am7(onG) D(onF♯) FΔ7
know some - times words have two mean - ings. In a tree by the brook there's a song - bird who sings, some-times all of our thoughts are mis -
G Am Am7 AmΔ9(onA♭) Am7(onG) D(onF♯) FΔ7 G Am Cadd9
- giv - en.


C
Am7 G D Am7 Em7 D Cadd9 D Am7 G
Vo.
Ooh, it makes me won - der,
Ooh,
Gt.-I
(12 strings E.Gt.)
Gt.-II
❷
(E.Piano)
Kb.
Ba.
Dr.
D Am7 Em7 D Cadd9 D C G(onB) Am
it makes me won - der.
There's a feel - ing I get when I look to the west, and my
And it's whis - pered that soon if we all call the tune then the
2x
4.
h.

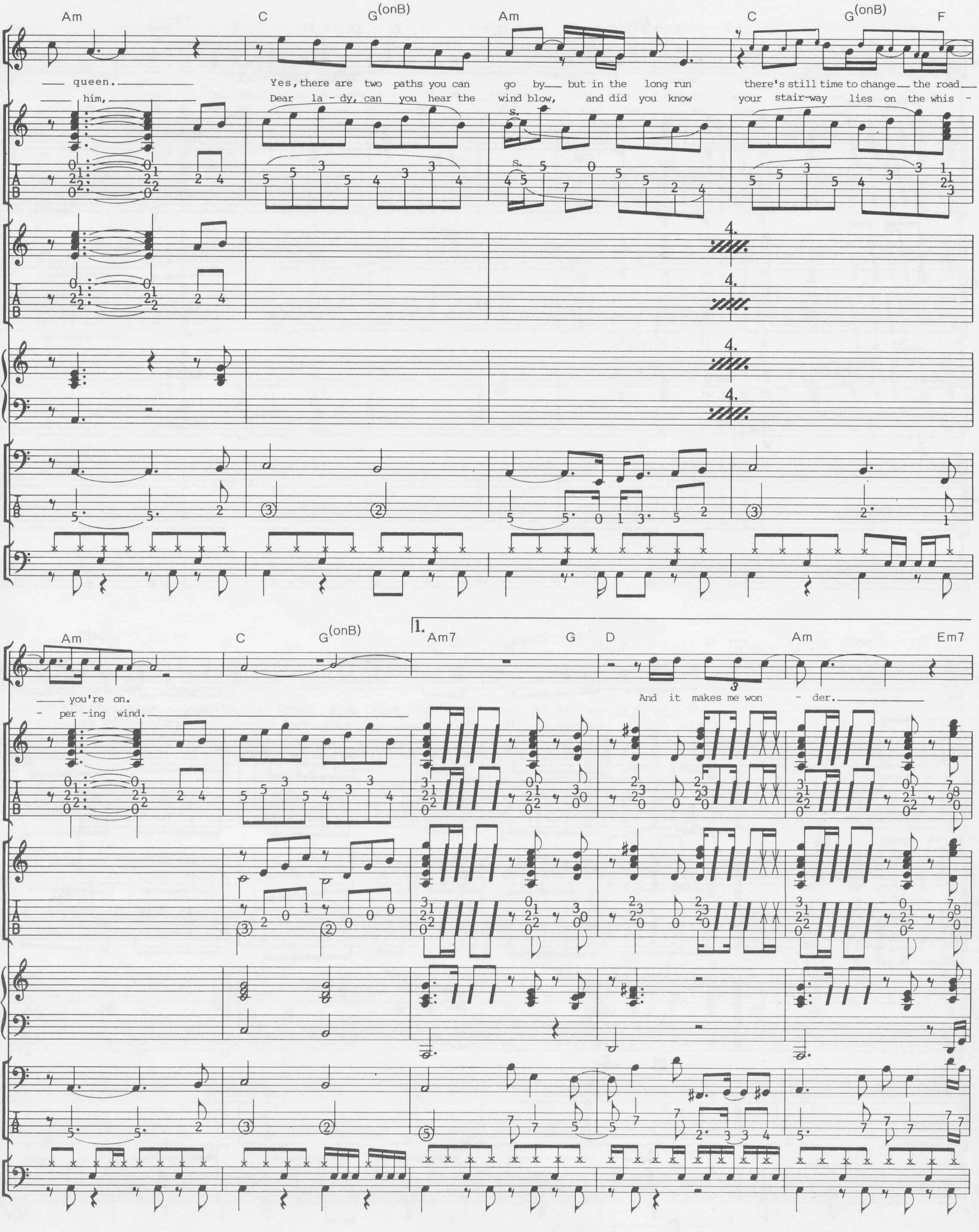
❷(Gt.) : Jimmy is playing a 12 string electric here. If you have only a six string, add on a chorus box which will help you get close to the 12 string sound.

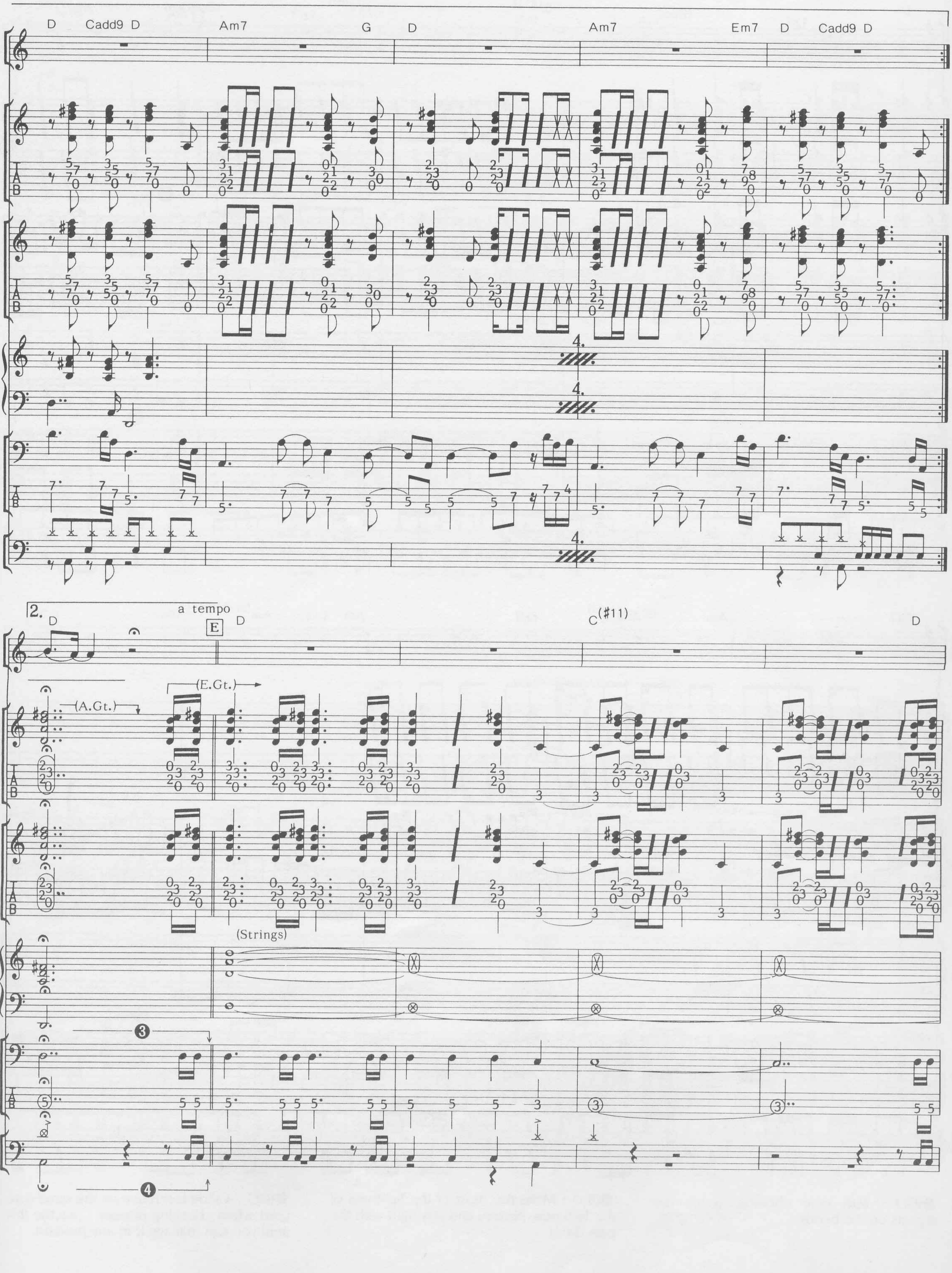

C G(onB) F Am C G(onB) Am
Vo.
spir - it is cry - ing for leav - ing. In my thoughts I have seen rings of smoke through the trees, and the
pip - er will lead us to rea - son And a new day will dawn for those who stand long and the
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
4.
C G(onB) F Am C G(onB) Am7 G D
voic - es of those who stand look - ing.
for - ests will ech - o with laugh - ter.

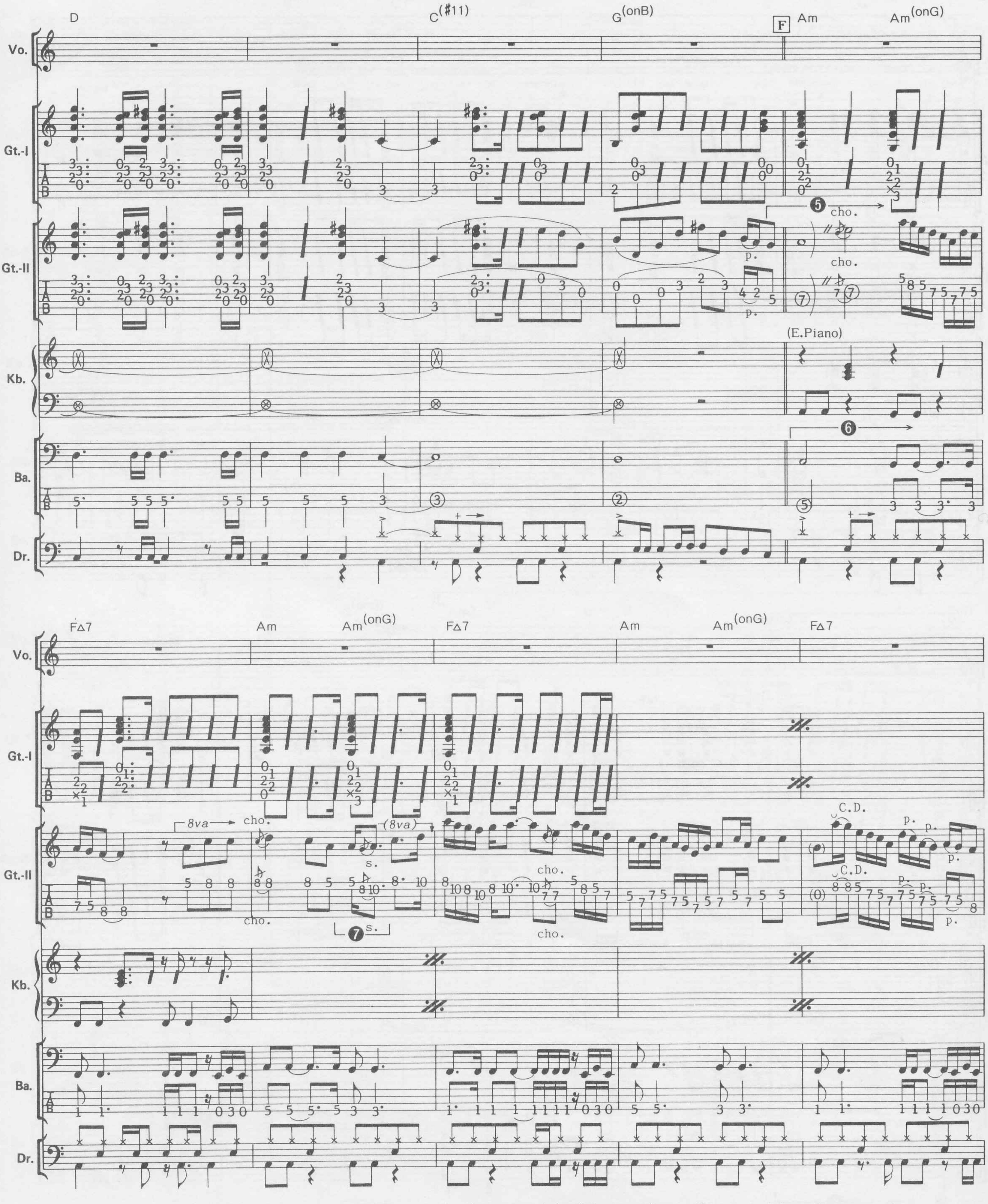

Am7
Em
D
Cadd9 D
Am7
G
D
Am7
Em
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
Ooh
4.
D
Cadd9
D
D
C
G(onB)
Am
C
G(onB)
F
If there's a bus-tle in your hedge-row don't be a-larmed now, it's just a spring clean for the May
Your head is hum-ming and it won't go in case you don't know, the pip-er's call-ing you to join
s.
h.
❷
❸
❹

❸(Ba.) : The sound should be big and broad. Watch the timing of the syncopation.

❹(Dr.) : A simple eight beat rhythm pattern. Take your time and let the rhythm swing easily.


Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
Am
C
G(onB)
Am
C
G(onB)
F
queen. him,
Yes, there are two paths you can
Dear la - dy, can you hear the
go by but in the long run
wind blow, and did you know
there's still time to change the road
your stair-way lies on the whis -
s.
4.
Am
C
G(onB)
1.
Am7
G
D
Am
Em7
you're on.
- per - ing wind.
And it makes me won - der.
3

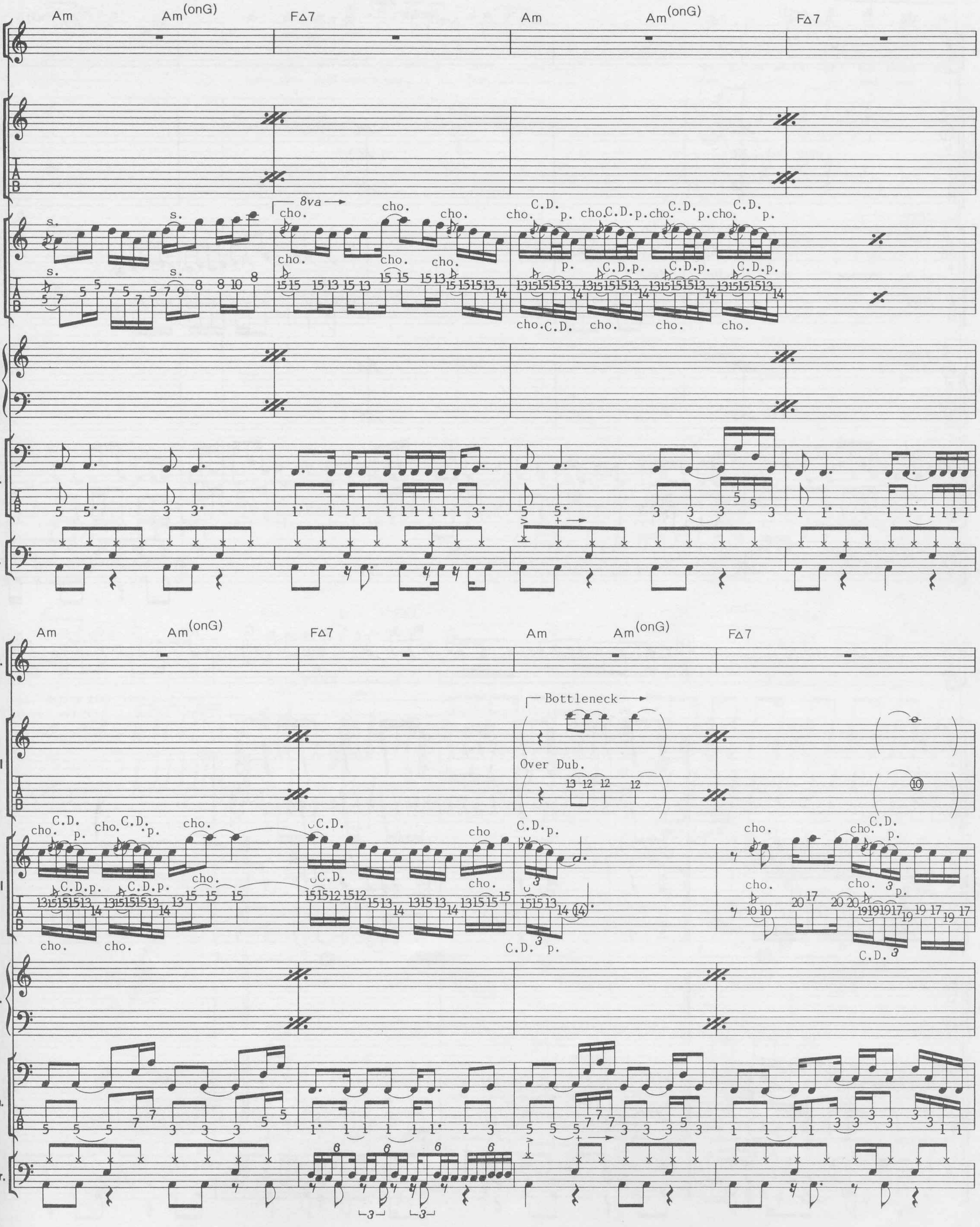

Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
D
Cadd9
D
Am7
G
D
Am7
Em7
D
Cadd9
D
4.
4.
4.
2.
D
a tempo
E
D
C(#11)
D
(A.Gt.)
(E.Gt.)
(Strings)
❸
❹

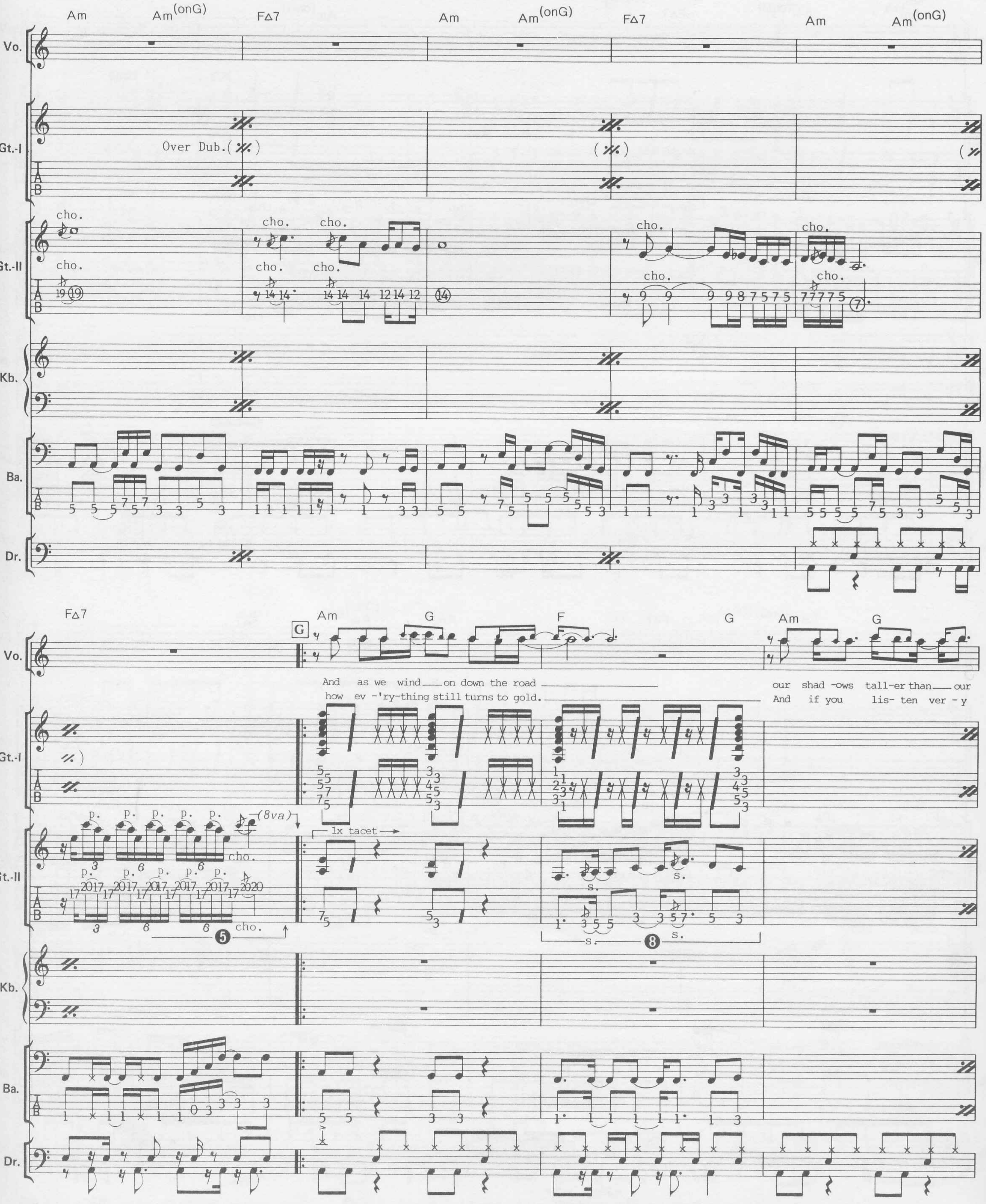

D
C(♯11)
G(onB)
F
Am
Am(onG)
FΔ7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
(E.Piano)
cho.
p.
s.
8va
(8va)
C.D.
❺
❻
❼

❺(Gt.) : 16th note phrasing; watch the accents on the bends.

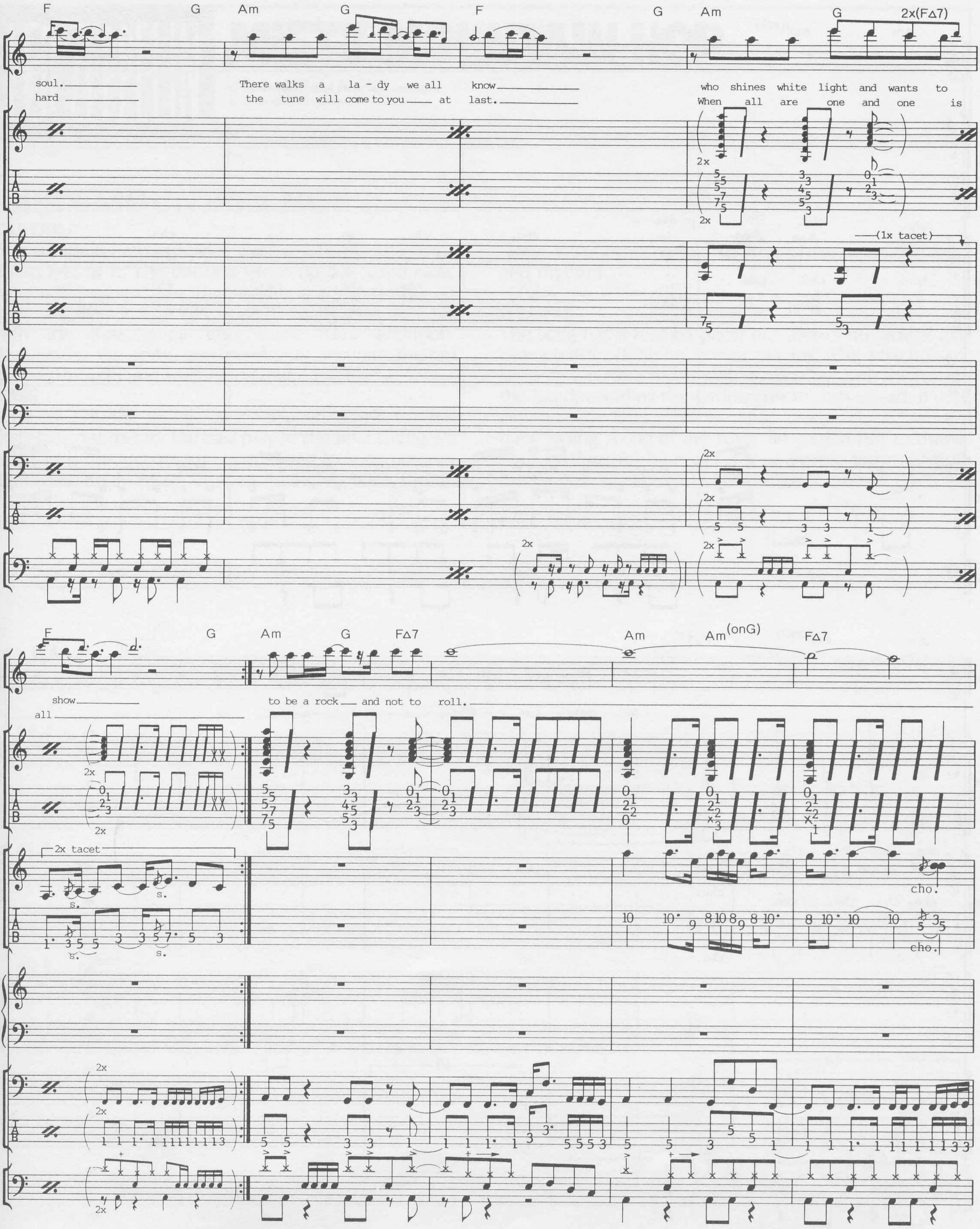
❻(Ba.) : Make the most of the lightness of the 16th note phrases and stay right with the bass drum.

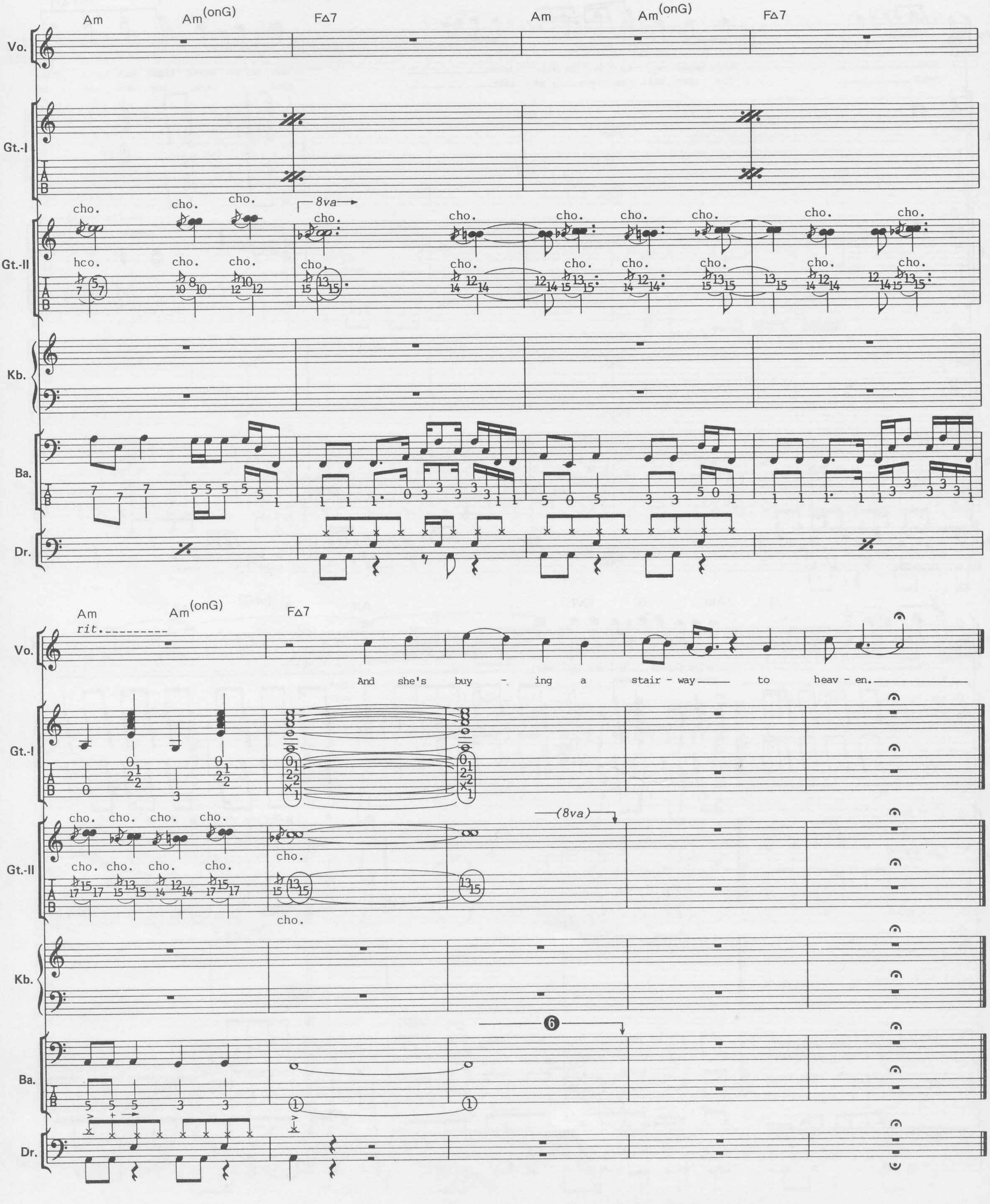
❼(Gt.) : A slide technique on the same note used when changing phrases - practise this until you can manage it in any position.


Am
Am(onG)
F△7
Am
Am(onG)
F△7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
s.
8va
cho.
C.D.
p.
Am
Am(onG)
F△7
Am
Am(onG)
F△7
Bottleneck
Over Dub.
cho.
C.D.
p.


Am
Am(onG)
F△7
Am
Am(onG)
F△7
Am
Am(onG)
Vo.
Gt.-I
Over Dub.
Gt.-II
cho.
Kb.
Ba.
Dr.
F△7
G
Am
G
F
G
Am
G
And as we wind on down the road
how ev-'ry-thing still turns to gold.
our shad-ows tall-er than our
And if you lis-ten ver-y
p.
(8va)
1x tacet
s.
❺
❽

❽(Gt.) : The timing of the syncopation needs to be spot on here in order to fill the gaps in the vocal line precisely.


Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
F
G
Am
G
F
G
Am
G
2x(F△7)
soul.
hard
There walks a la - dy we all know
the tune will come to you at last.
who shines white light and wants to
When all are one and one is
2x
(1x tacet)
F
G
Am
G
F△7
Am
Am(onG)
F△7
show
all
to be a rock and not to roll.
2x tacet
s.
cho.


Am
Am(onG)
F△7
Am
Am(onG)
F△7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
hco.
8va
rit.
(8va)
6
And she's buy - ing a stair - way to heav - en.

LED ZEPPELIN

MISTY MOUNTAIN HOP

by Jimmy Page/Robert Plant/John Paul Jones

© 1972 SUPERHYPE PUBLISHING

MISTY MOUNTAIN HOP

GUITAR

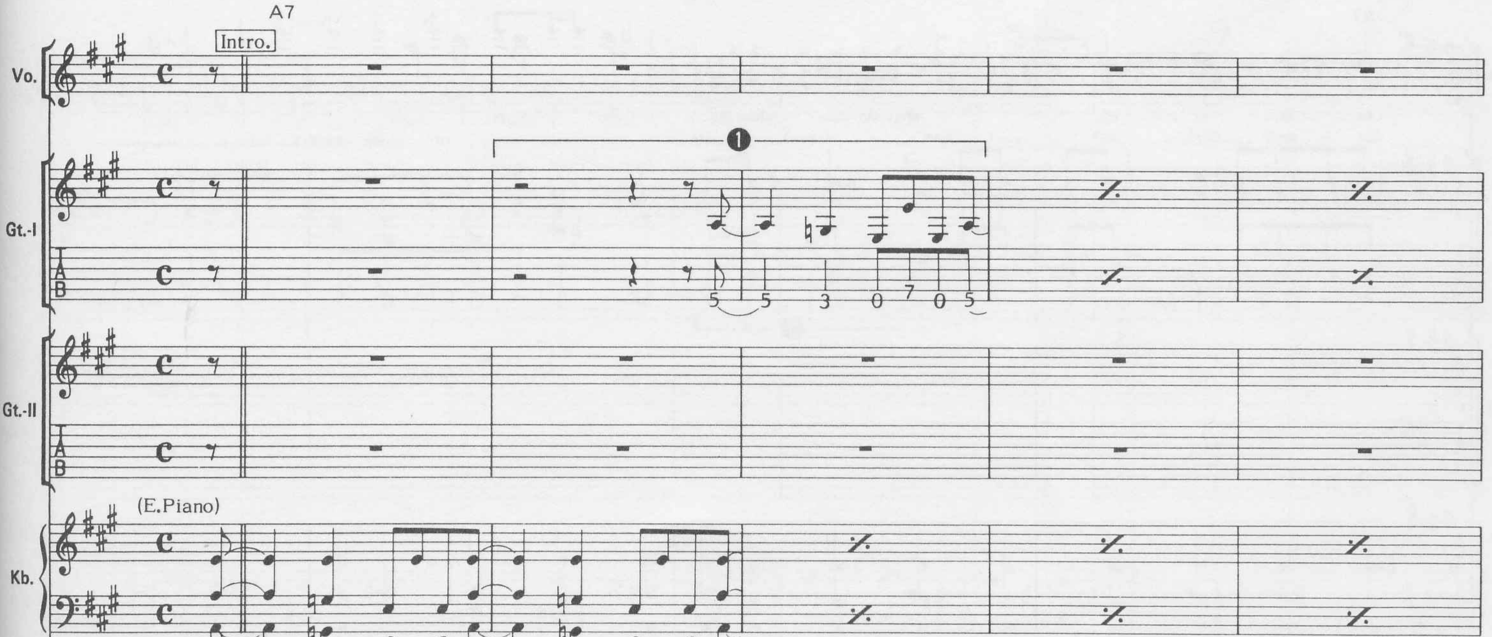
A medium tempo number with a languid laid back sixties feel to it. The backing keeps up the same basic pattern throughout, but the fingering is not so simple, so take care over it. The syncopated eighth note sections with the bass guitar also merit extra attention. Throughout the song, you need very accurate rhythm playing to build and maintain the guitar line.

BASS

With few position changes and a relaxed tempo, this is a fairly easy number for the bass player. The beat changes a lot in the introduction, and you'll need to keep up your concentration in the unison parts with the guitar. There's also a lot of syncopation, so your playing must be tight and rhythmic.

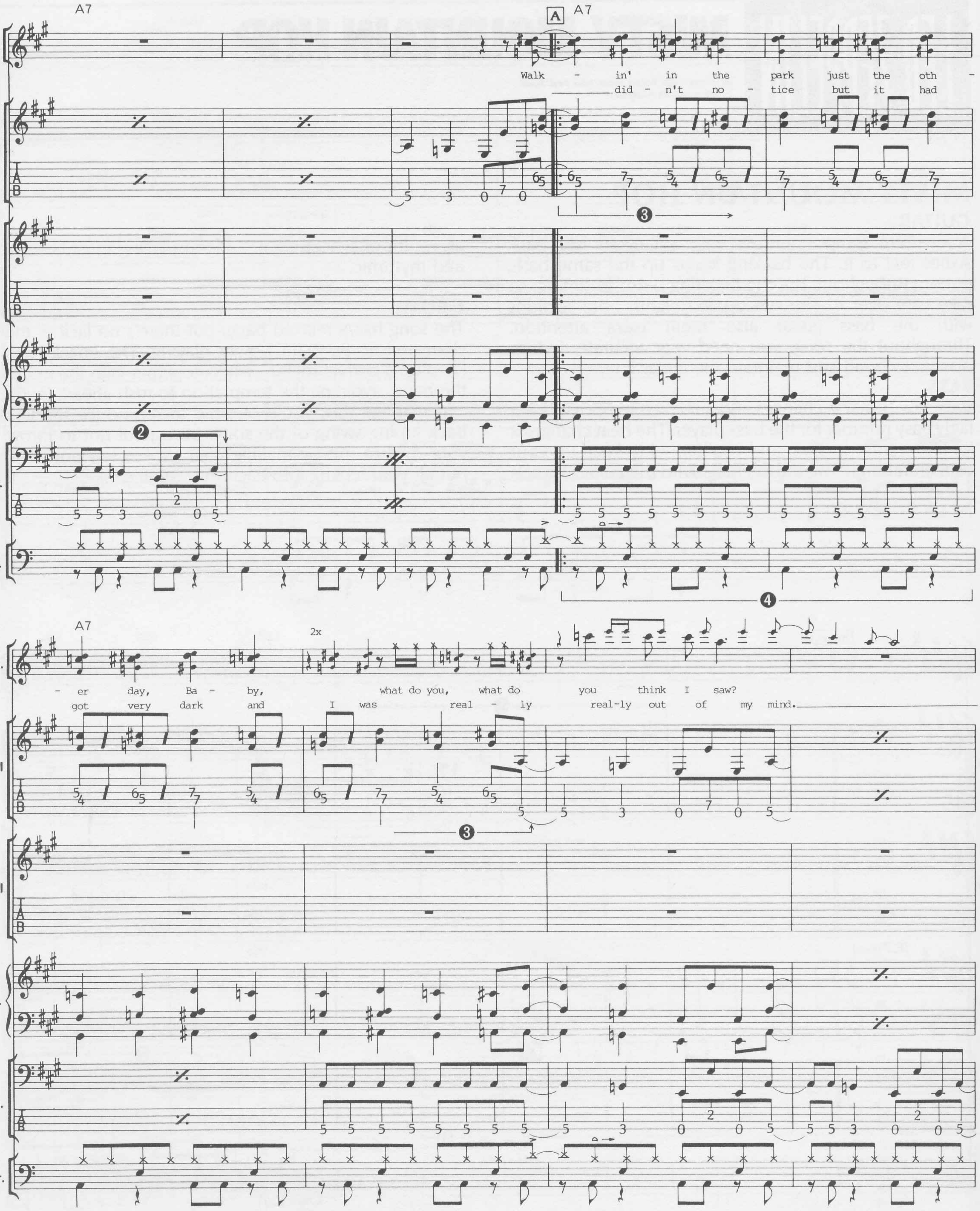
DRUMS

The song has a relaxed pace, but there's no lack of the characteristic Bonham power playing. The knack is to keep up a perfect rhythm while, together with the rest of the band, avoiding the temptation to rush ahead; if you can manage this, you'll be able to reproduce the laid back loping swing of the song. Be careful not to throw your rhythm out by making your strokes too powerful; put all your feeling into each individual stroke.



❶(Gt.) : The guitar comes in behind the electric piano intro. Take care with the syncopation. When you play the 6/3 with your index finger, give it an extra touch to add the impression of a bend.

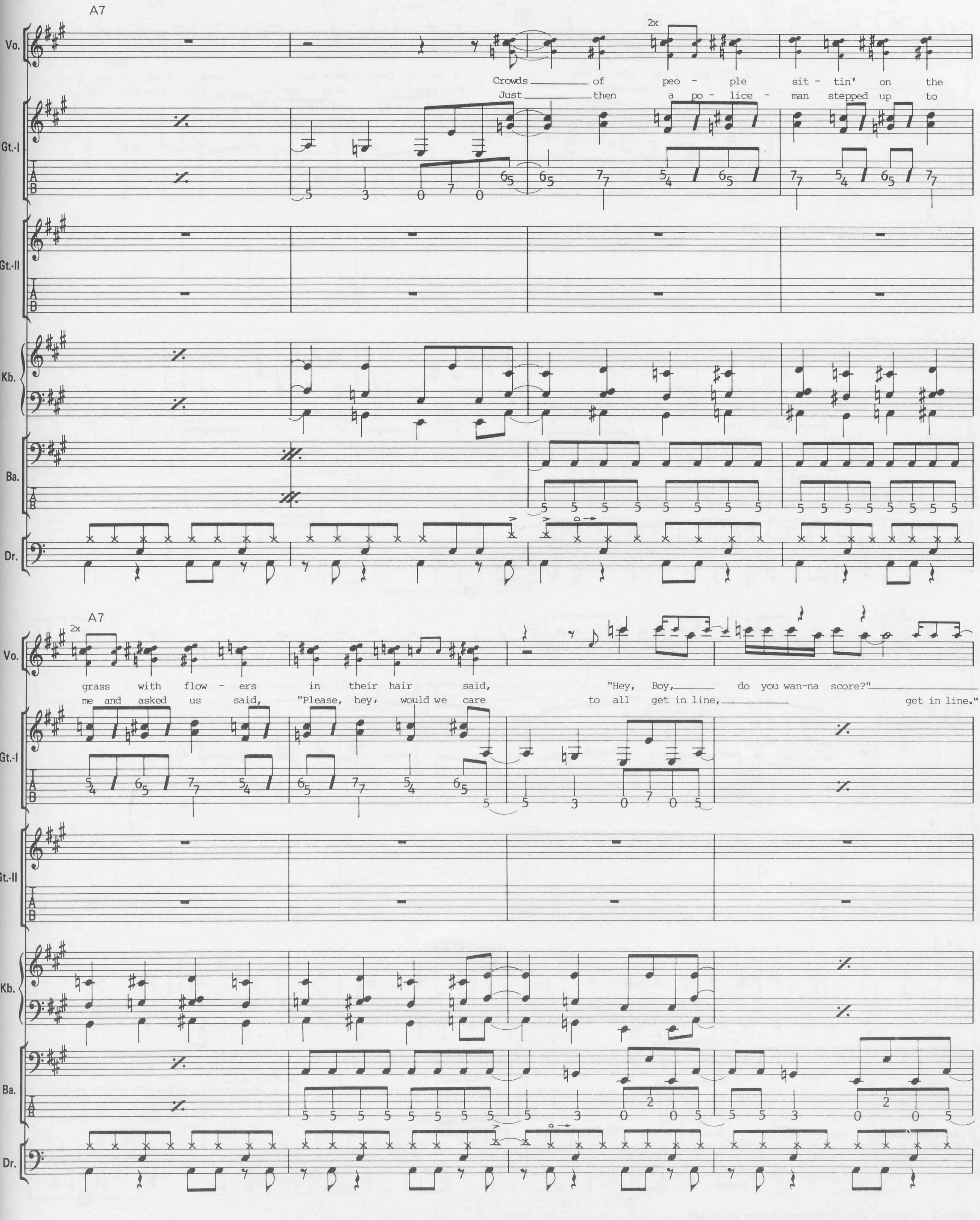
❷(Ba.) : If you find this unison section with the guitar difficult, play the A on the first beat with the open fifth string.

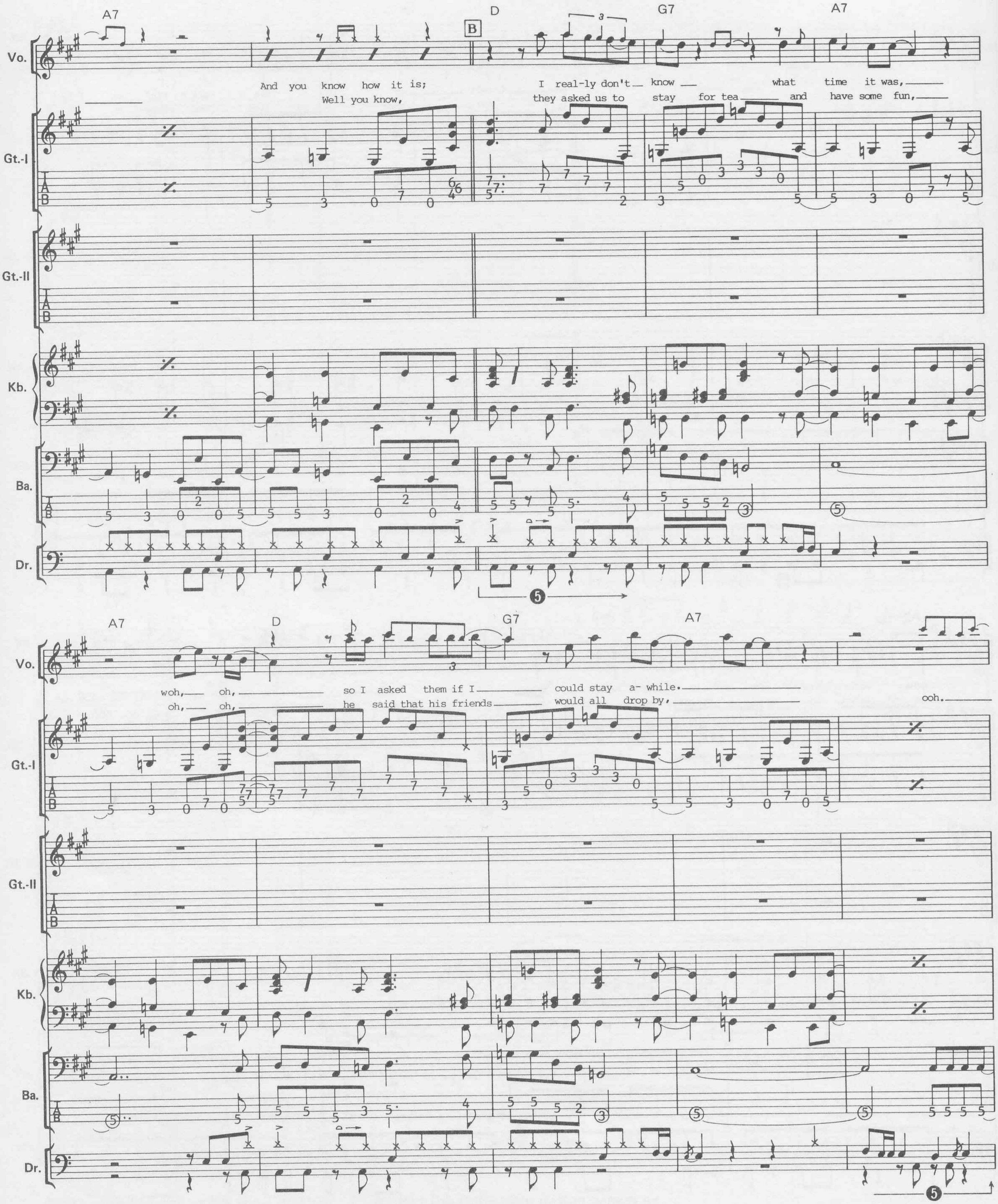


A7
A
A7
A7
2x
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
❷
❸
❹
Walk - in' in the park just the oth - er day, Ba - by, what do you, what do you think I saw?
did - n't no - tice but it had got very dark and I was real - ly real-ly out of my mind.

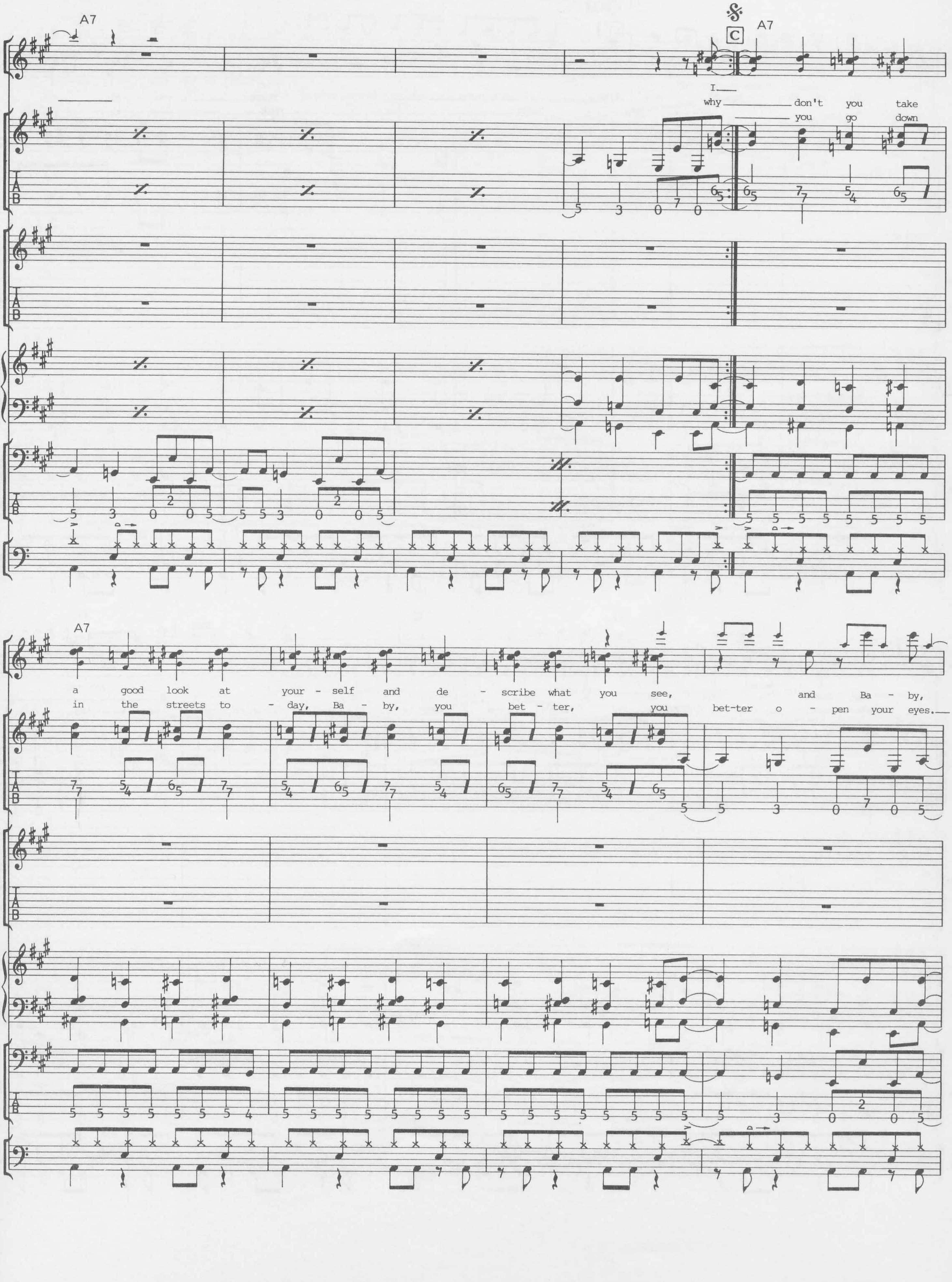
❸(Gt.) : The fingering in this vocal backing section will need extra practice as it's rather tricky.

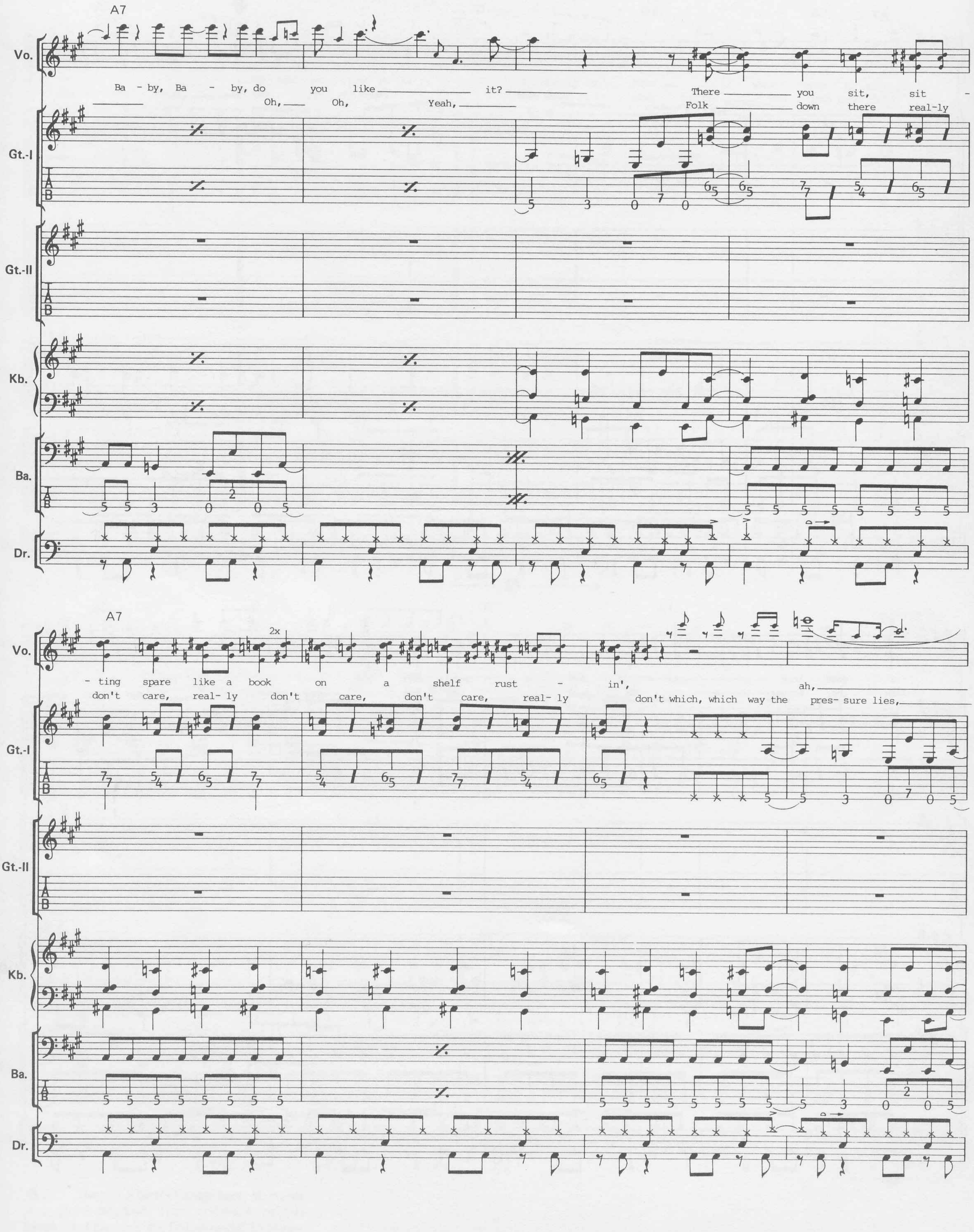
❹(Dr.) : This is the main rhythm pattern for the piece - powerful bass drum and snare strokes and hi-hat accents on every other beat.

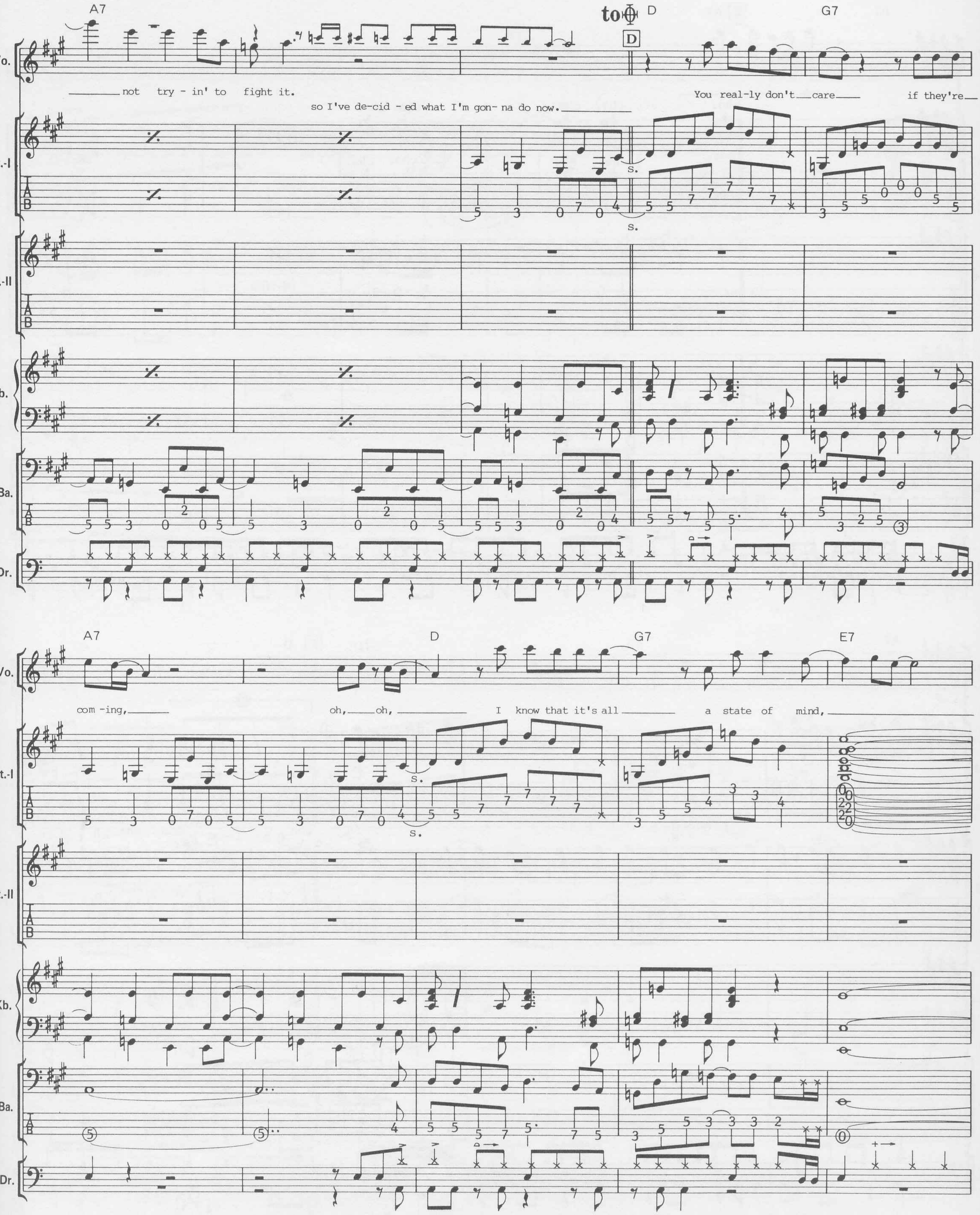

A7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
2x
Crowds of peo - ple sit - tin' on the
Just then a po - lice - man stepped up to
grass with flow - ers in their hair said, "Hey, Boy, do you wan-na score?"
me and asked us said, "Please, hey, would we care to all get in line, get in line."

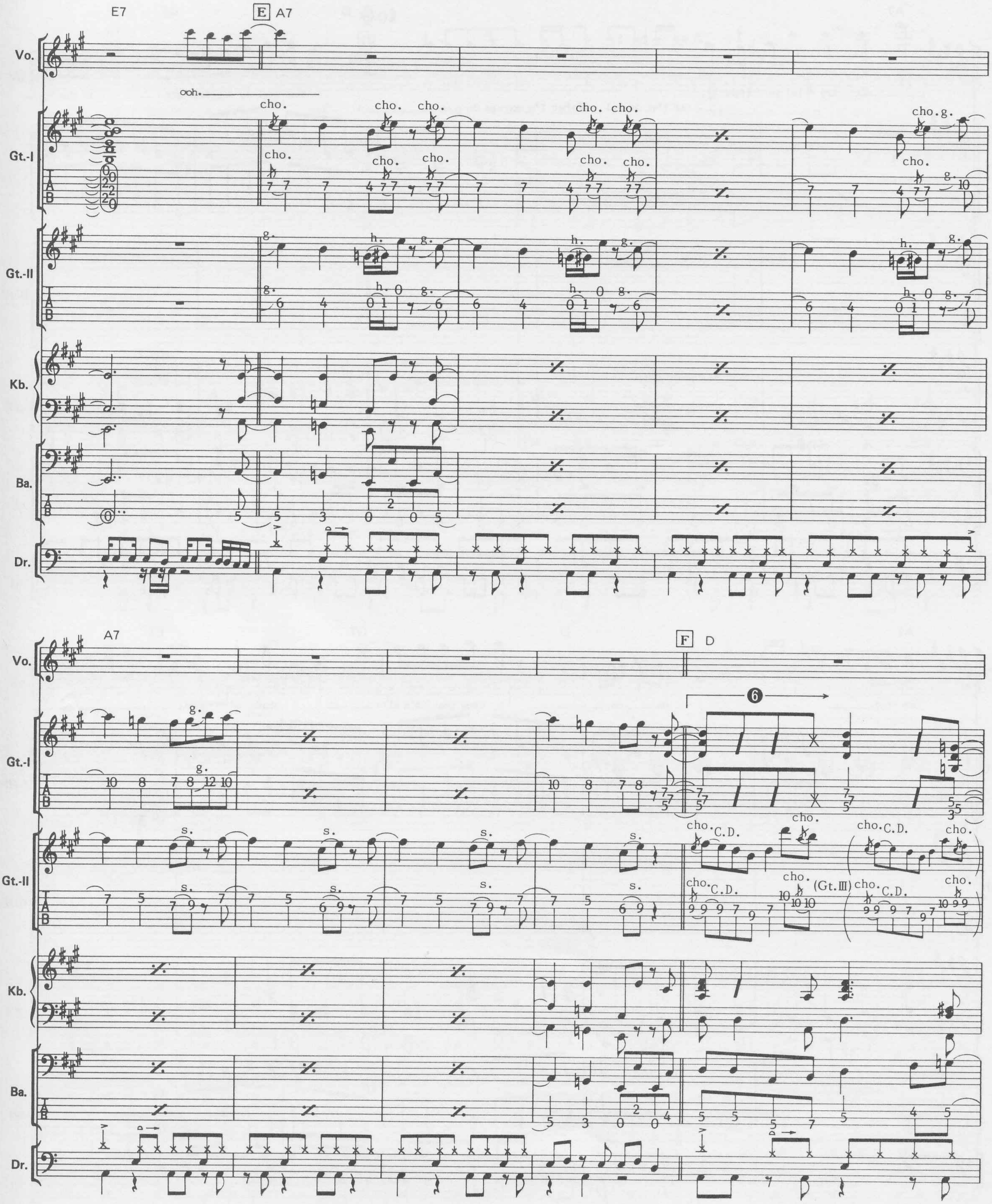

A7
D
G7
A7
B
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
And you know how it is;
Well you know,
I real-ly don't know what time it was,
they asked us to stay for tea and have some fun,
A7
D
G7
A7
woh, oh, so I asked them if I could stay a- while.
oh, oh, he said that his friends would all drop by,
ooh.
❺

❺(Dr.) : There's a beat change here, so mind your snare position. Then comes a longish break; you can use the hi-hat pedal to count it.

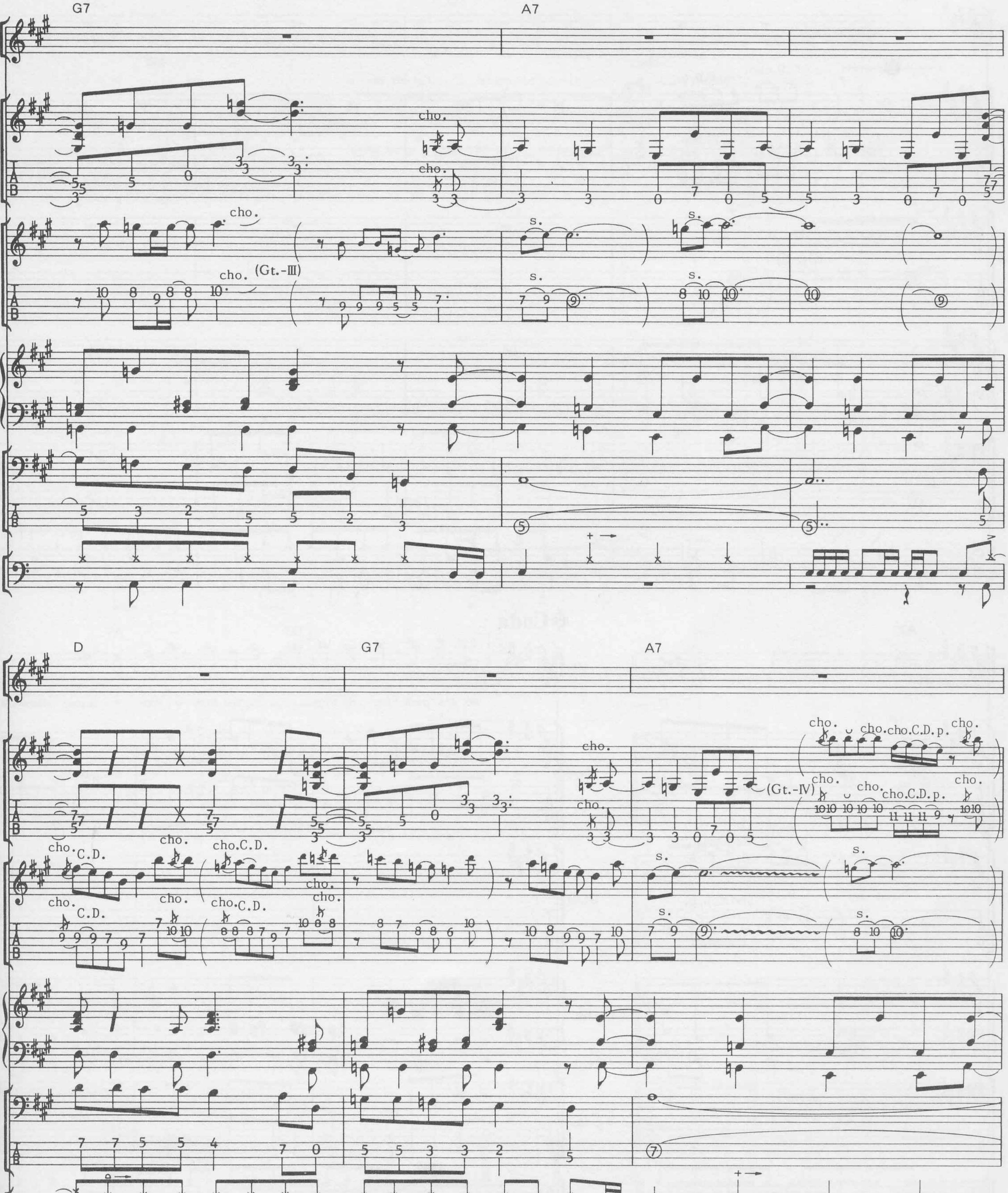

A7
C
A7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
I ___
why ___ don't you take
you go down
A7
a good look at your-self and de-scribe what you see, and Ba-by,
in the streets to-day, Ba-by, you bet-ter, you bet-ter o-pen your eyes.

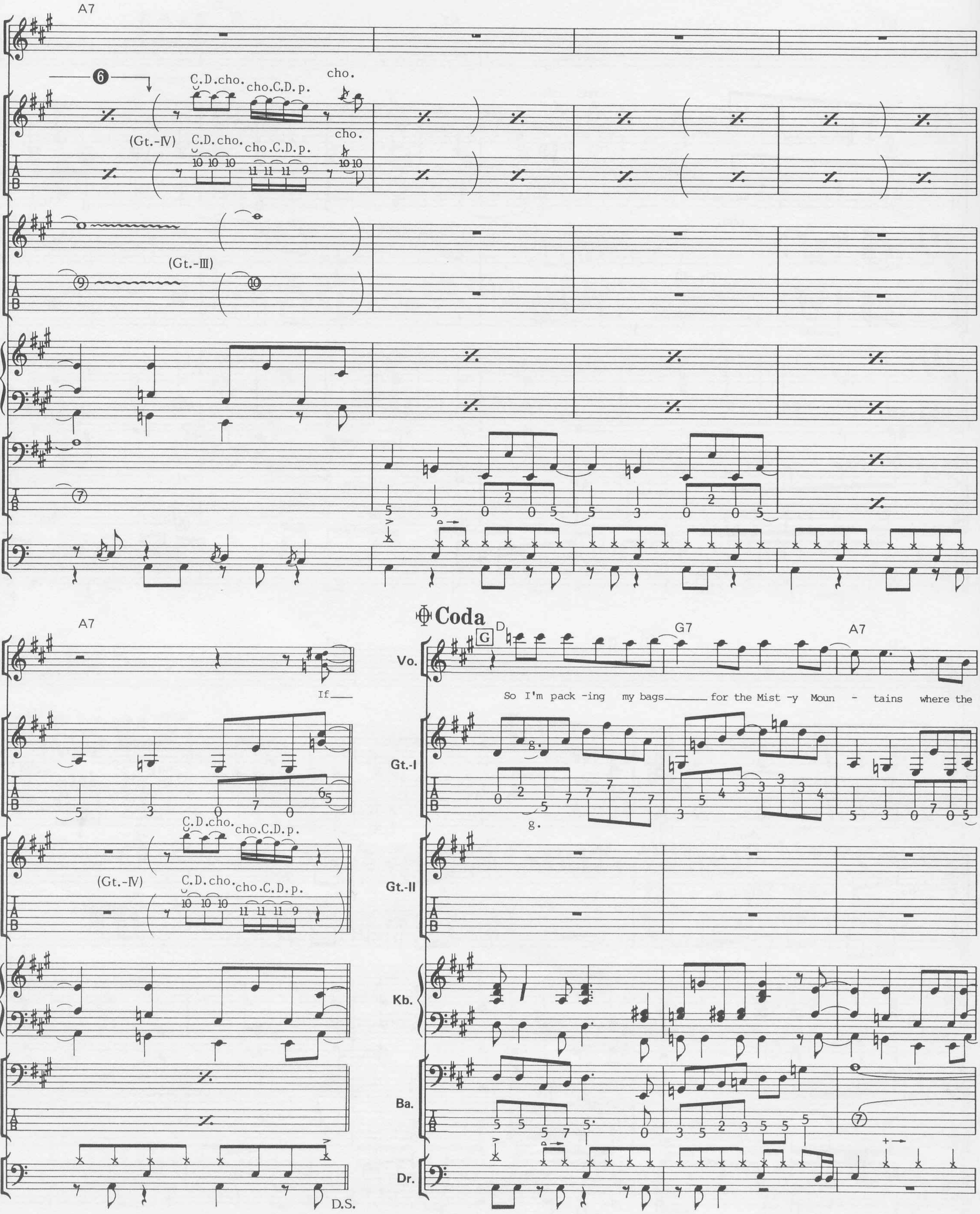

A7
Vo.
Ba - by, Ba - by, do you like it?
Oh, Oh, Yeah,
There you sit, sit -
Folk down there real-ly
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
A7
2x
- ting spare like a book on a shelf rust - in', ah,
don't care, real- ly don't care, don't care, real- ly don't which, which way the pres- sure lies,
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.

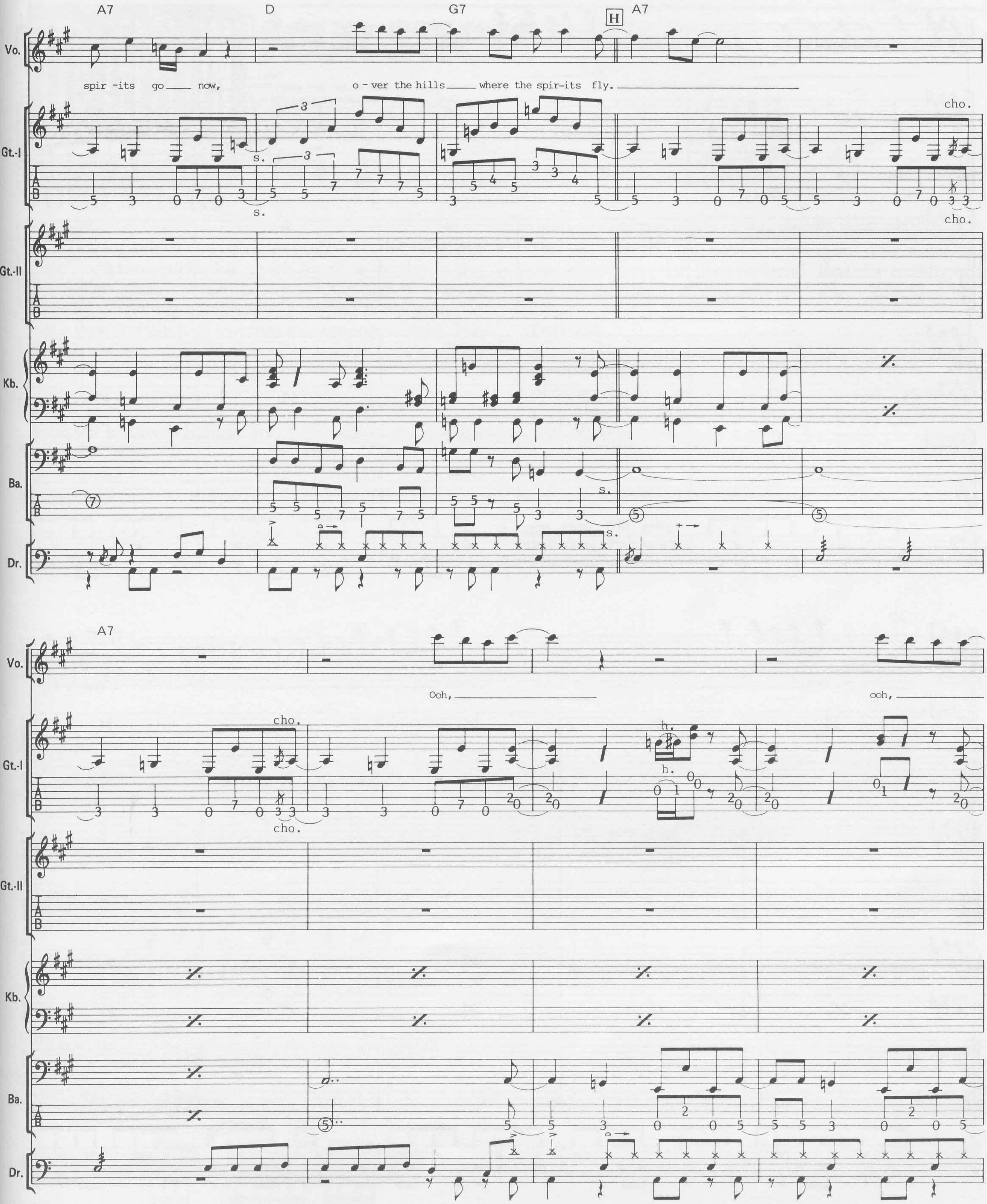

A7
to ⊕
D
D
G7
Vo.
not try - in' to fight it.
so I've de-cid - ed what I'm gon- na do now.
You real-ly don't care
if they're
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
s.
A7
D
G7
E7
com -ing,
oh, oh,
I know that it's all
a state of mind,

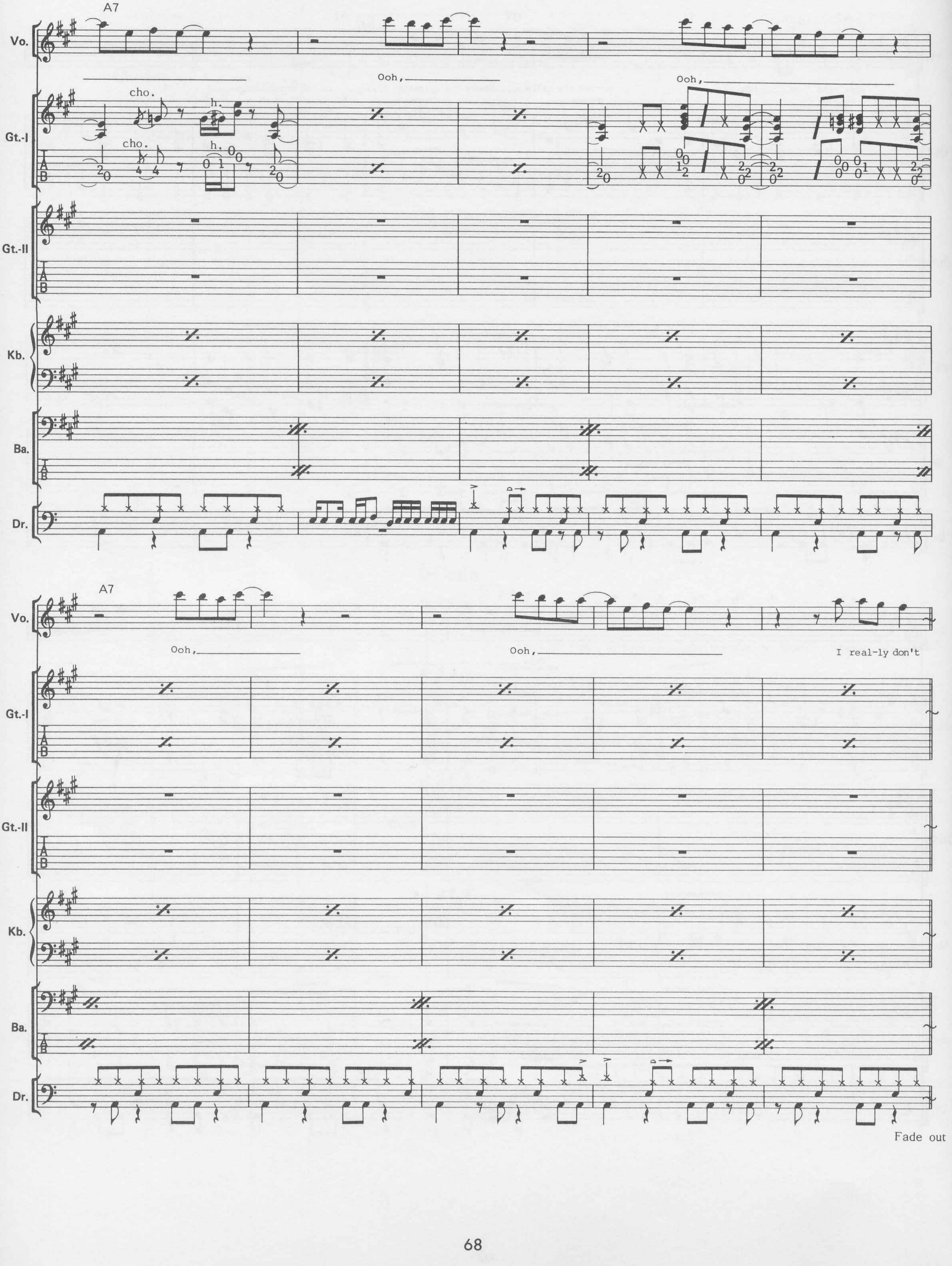

E7
E A7
A7
F D
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
ooh.
cho.
cho.g.
g.
h.
s.
C.D.
(Gt.Ⅲ)
⑥

⑥(Gt.) : In this beautiful twin guitar lead harmony, watch the timing of your bends and slides.


G7
A7
D
G7
A7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
s.
(Gt.-III)
C.D.
cho.C.D.
cho.C.D.p.
(Gt.-IV)


A7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
6
C.D.cho.
cho.C.D.p.
cho.
(Gt.-IV)
(Gt.-III)
D.S.
Coda
D
G
G7
A7
If
So I'm pack-ing my bags for the Mist-y Moun - tains where the
g.


A7
D
G7
H
A7
Vo.
spir-its go___ now,
o-ver the hills___ where the spir-its fly.___
Gt.-I
cho.
s.
h.
Gt.-II
Kb.
Ba.
Dr.
A7
Ooh,___
ooh,___


A7
Vo.
Gt.-I
Gt.-II
Kb.
Ba.
Dr.
cho.
h.
Ooh,
Ooh,
A7
Ooh,
Ooh,
I real-ly don't
Fade out

LED ZEPPELIN

FOUR STICKS

by Jimmy Page/Robert Plant

© 1972 SUPERHYPE PUBLISHING

FOUR STICKS

GUITAR

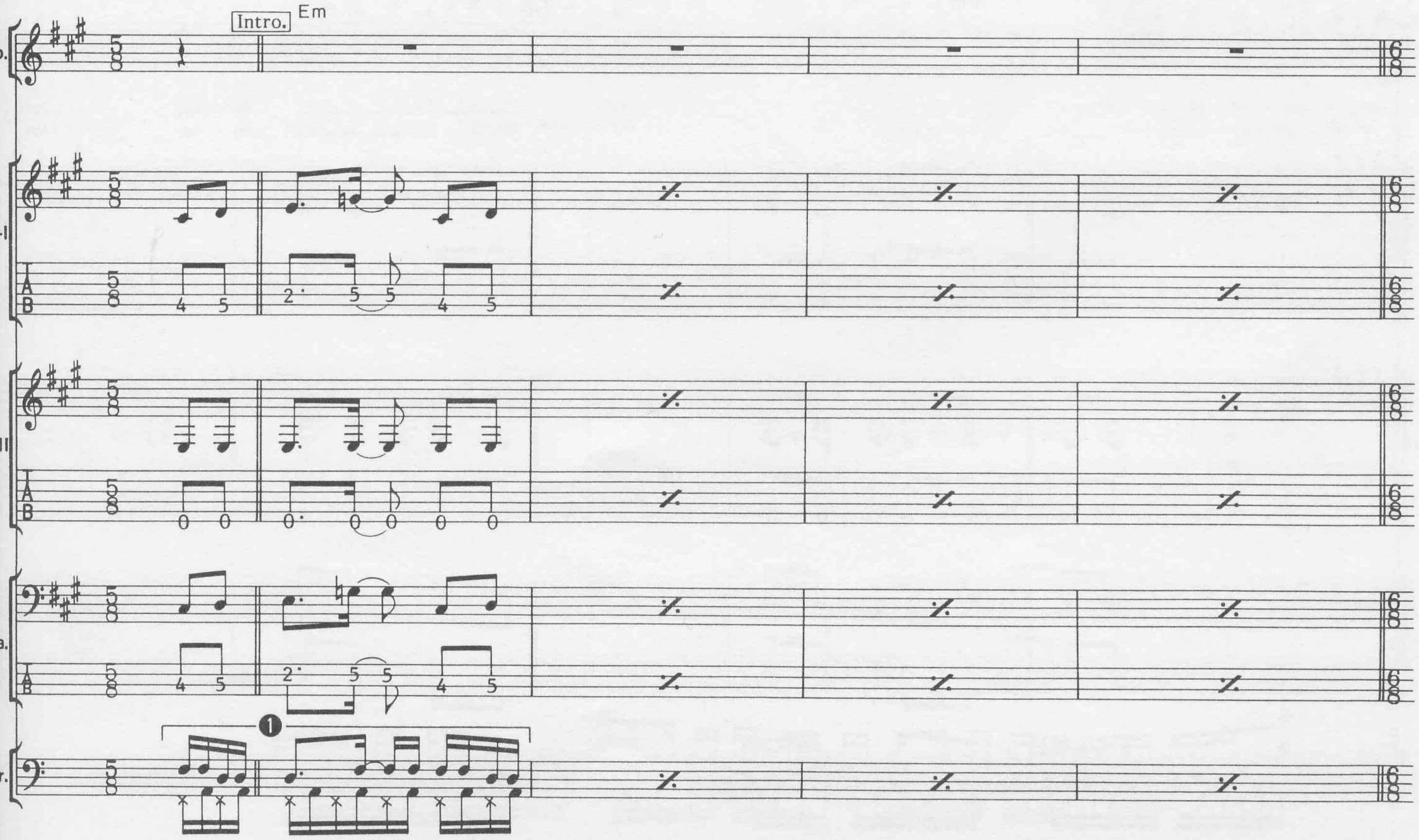
This song features some complex guitar overdubbing, but there's not too much of it, so it's possible to play in the way we've shown in the score as Gt.-I and II. There's some lovely twin guitar ensemble playing in the intro., so make sure the pitch of the two instruments is right. The other point to watch is the precision of the time changes from 5/8 to 6/8 and back again.

BASS

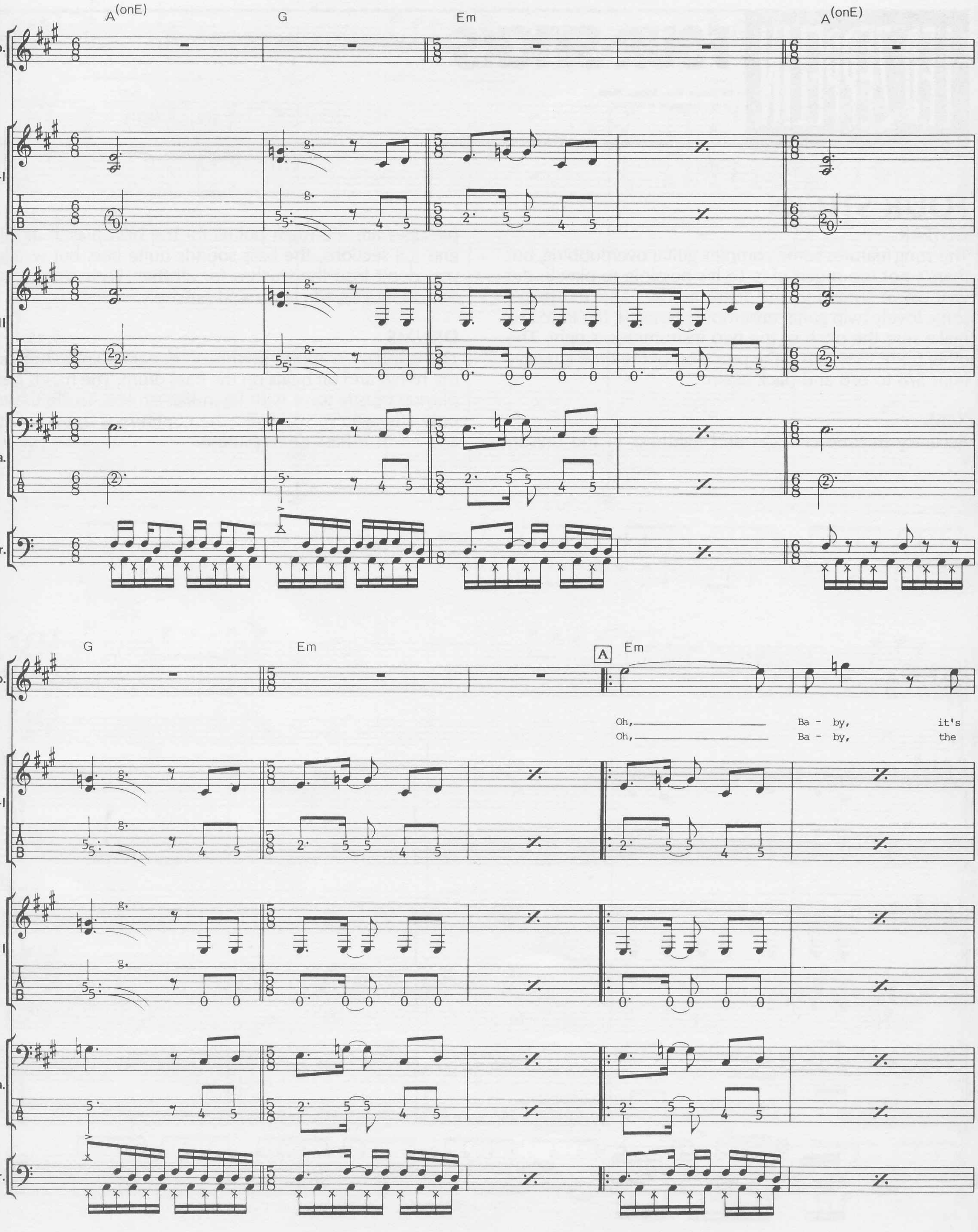
Accuracy in time changes and tightness in the unison passages are the main points for the bass player. In B and D sections, the bass sounds quite free, but watch you don't lose the rhythm for all that. Each 16th note should be played clearly and precisely.

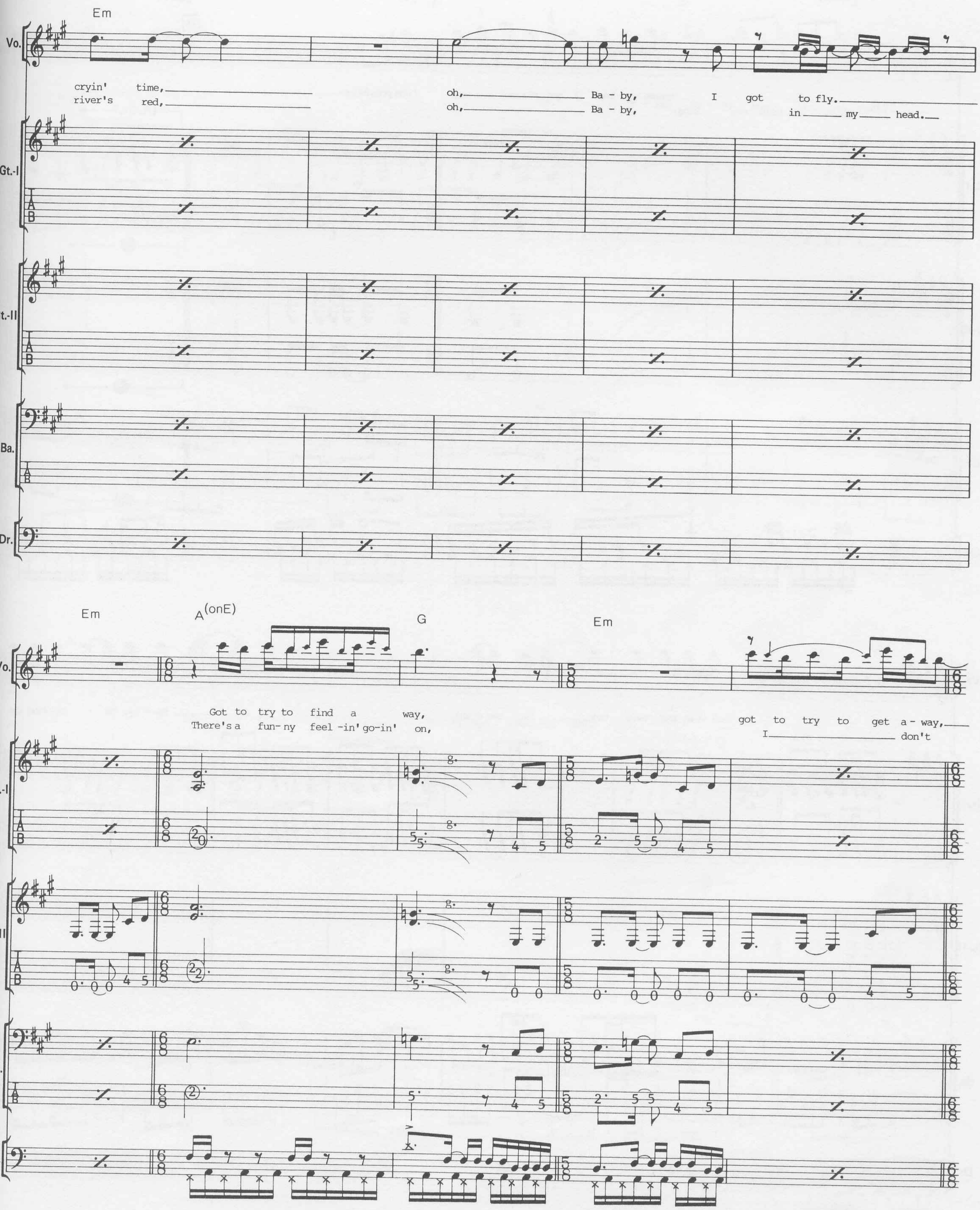
DRUMS

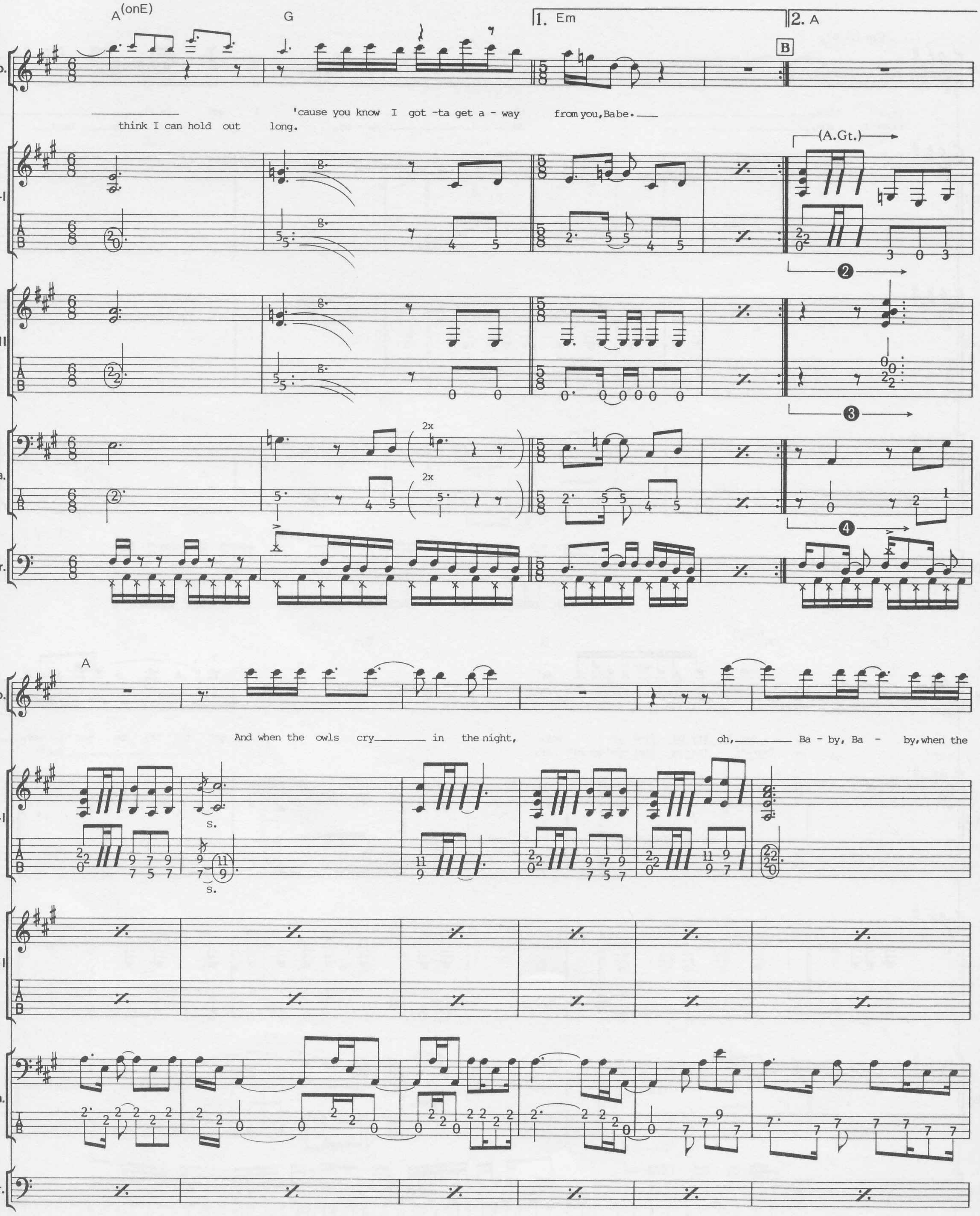
This is quite a complex rhythm. The main point to note is the hi-hat and off beats on the bass drum. The hands are playing mostly toms with fill-in like strokes. Tackle these only after you've mastered the continuous open hi-hat and off beat bass drum pattern.



❶(Dr.) : This hi-hat and bass drum pattern goes right through the song. Make the 16th notes precise.


A(onE)
G
Em
A(onE)
G
Em
A
Em
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
Oh, Ba - by, it's
Oh, Ba - by, the

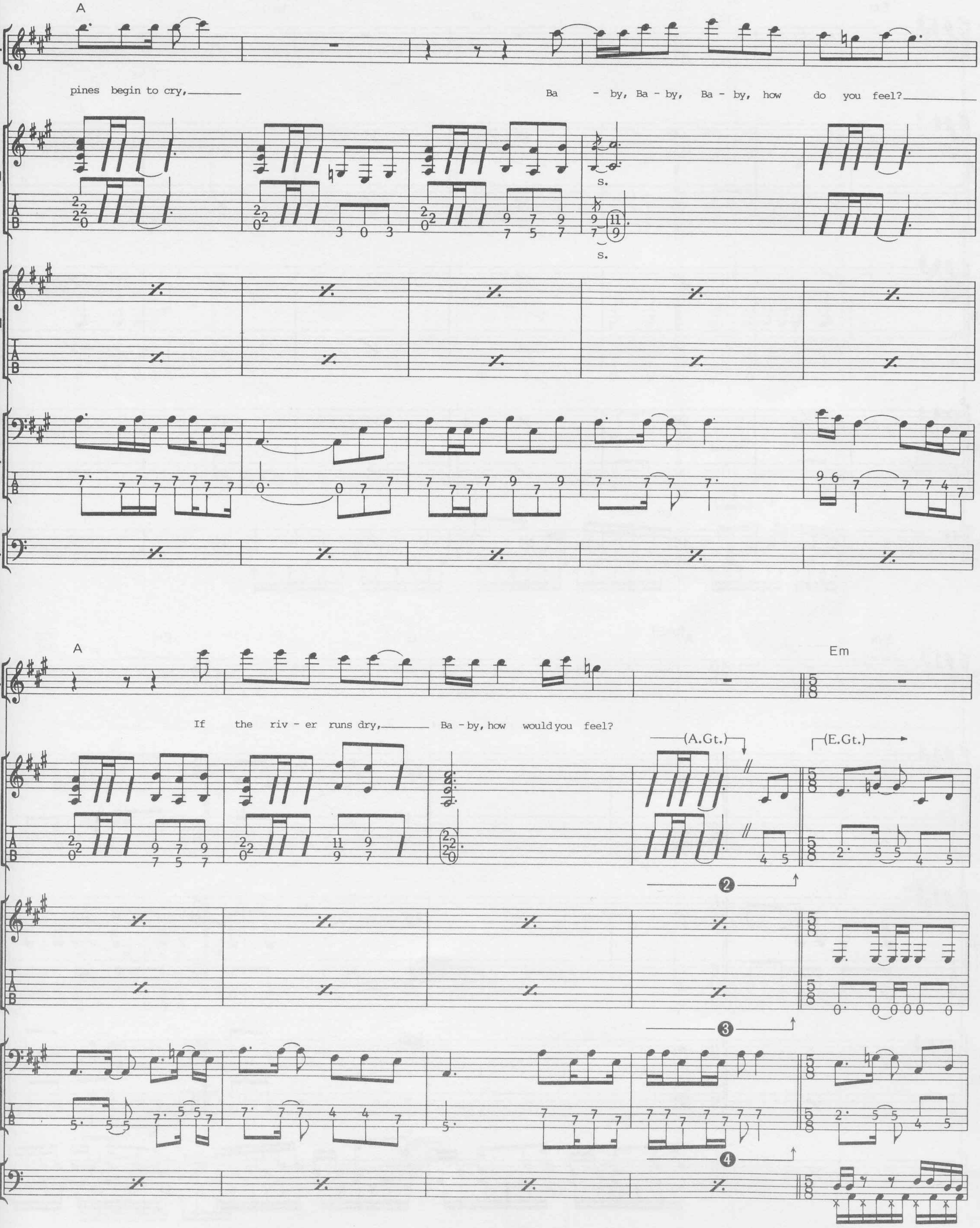

Em
Vo.
cryin' time, oh, Ba - by, I got to fly.
river's red, oh, Ba - by, in my head.
Gt.-I
Gt.-II
Ba.
Dr.
Em
A(onE)
G
Em
Got to try to find a way,
There's a fun-ny feel-in' go-in' on,
got to try to get a-way,
I don't

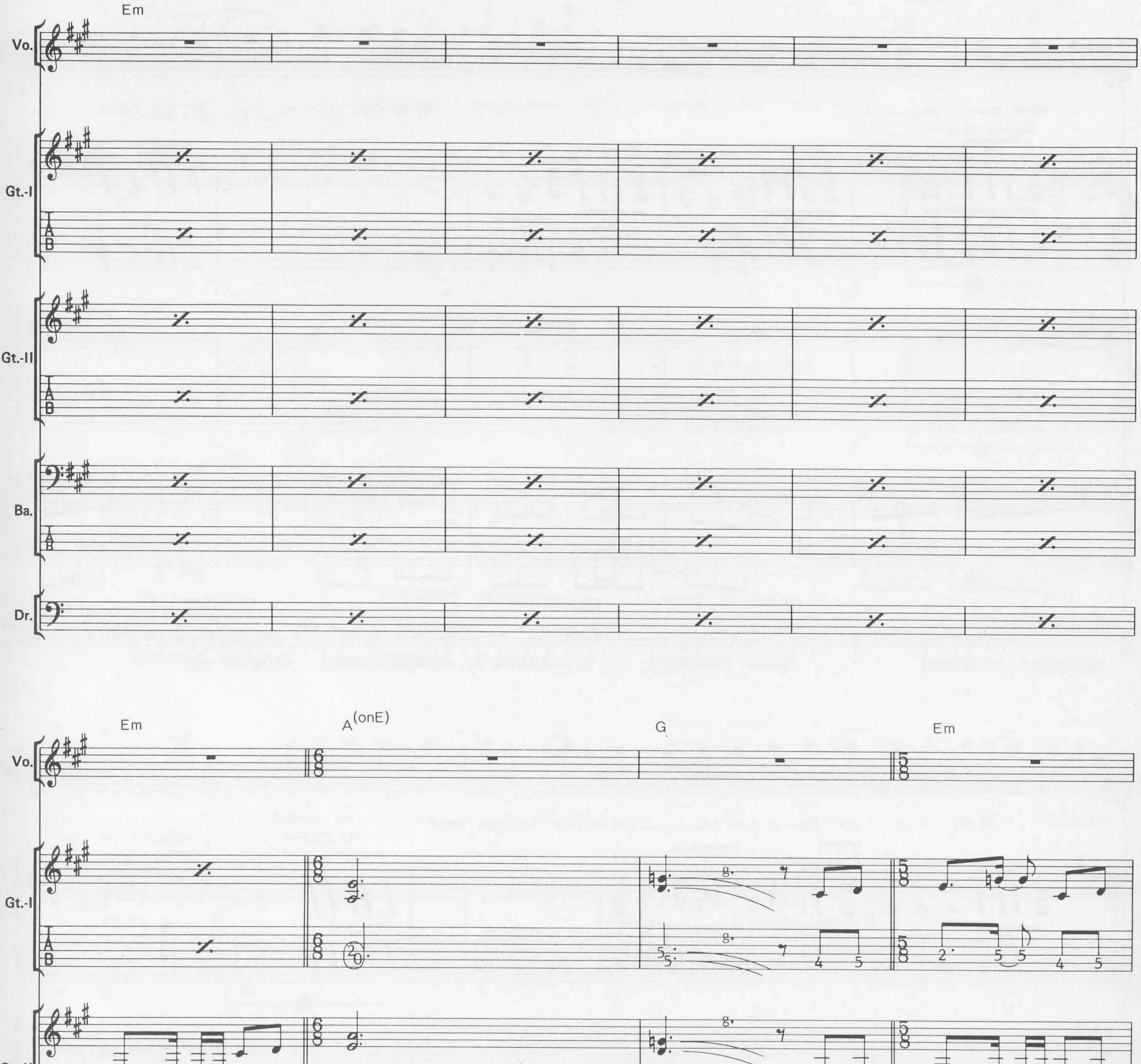

A(onE)
G
1. Em
2. A
B
Vo.
think I can hold out long.
'cause you know I got-ta get a-way from you, Babe.
(A.Gt.)
Gt.-I
Gt.-II
Ba.
Dr.
2x
A
And when the owls cry in the night, oh, Ba-by, Ba-by, when the
s.

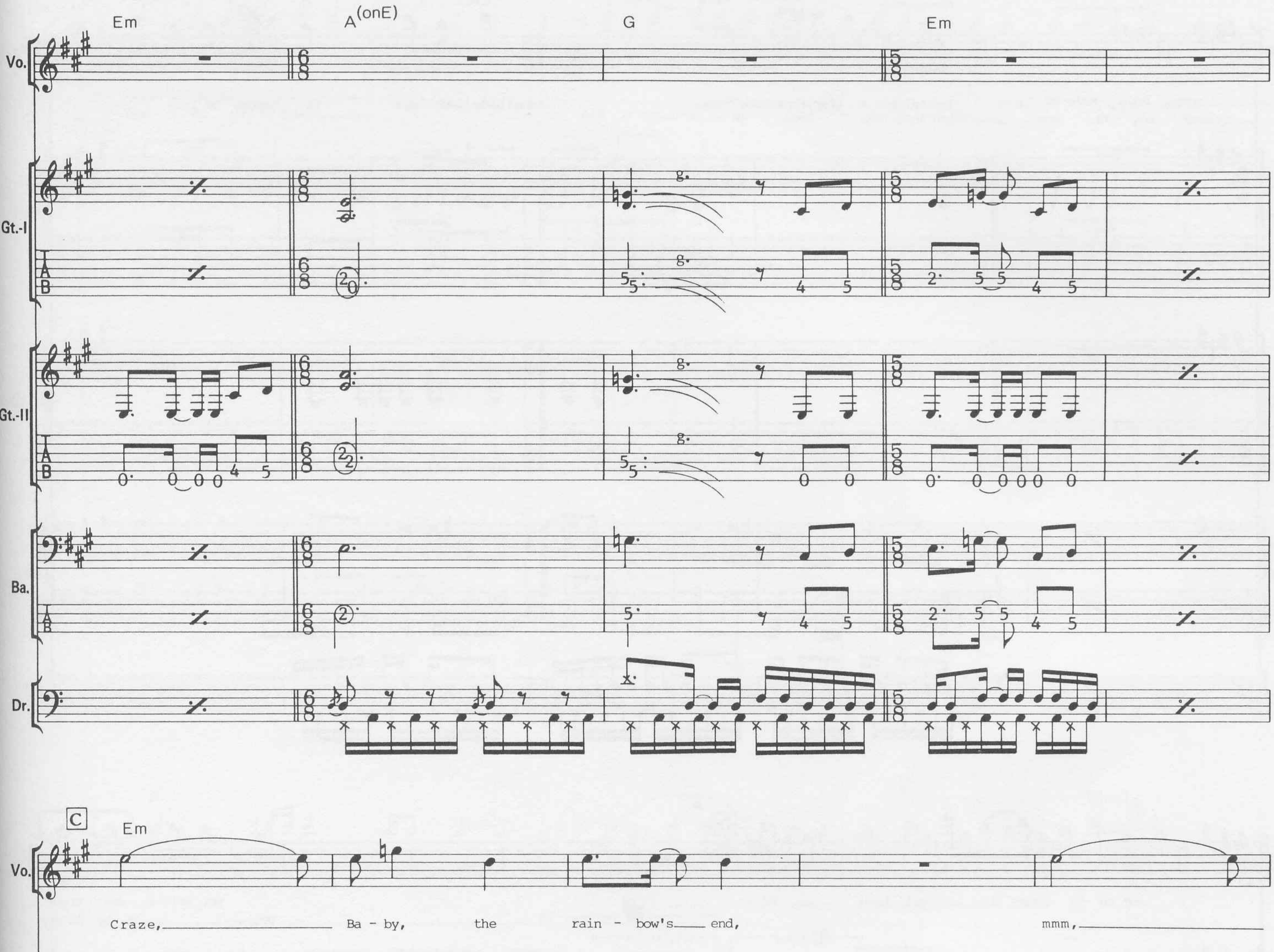
❷(Gt.) : This is the only acoustic guitar section. In this octave playing, make sure you mute well to suppress unwanted notes.

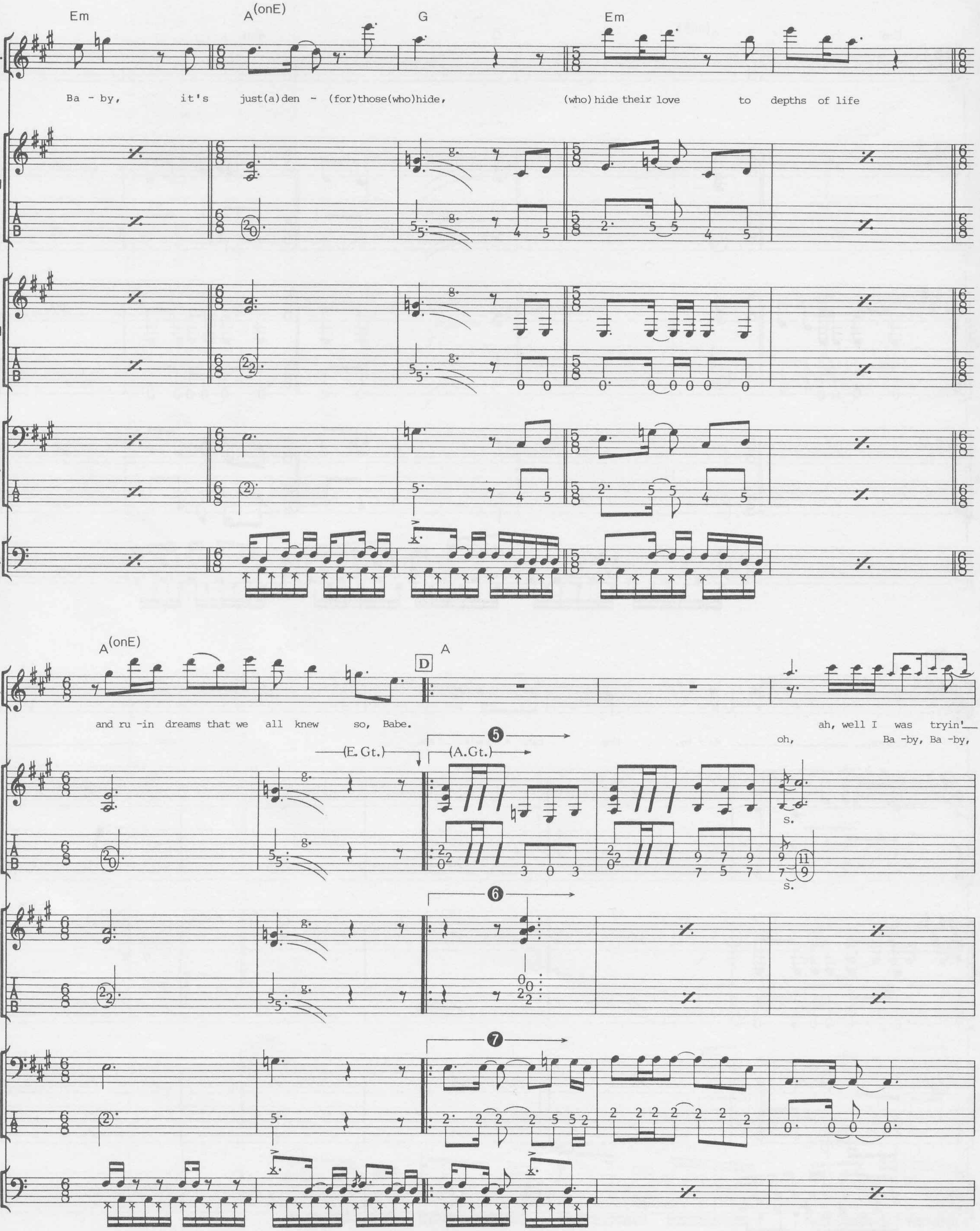
❸(Gt.) : You'll need a chorus box here; the basic setting should be clear and free of distortion.

❹(Ba.) : Free ad-libbing around the A chord.


A
Vo.
pines begin to cry,
Ba - by, Ba - by, Ba - by, how do you feel?
Gt.-I
s.
Gt.-II
Ba.
Dr.
A
Vo.
If the riv - er runs dry,
Ba - by, how would you feel?
Em
(A.Gt.)
(E.Gt.)
Gt.-I
Gt.-II
Ba.
Dr.
❷
❸
❹


Em
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
Em
A(onE)
G
Em

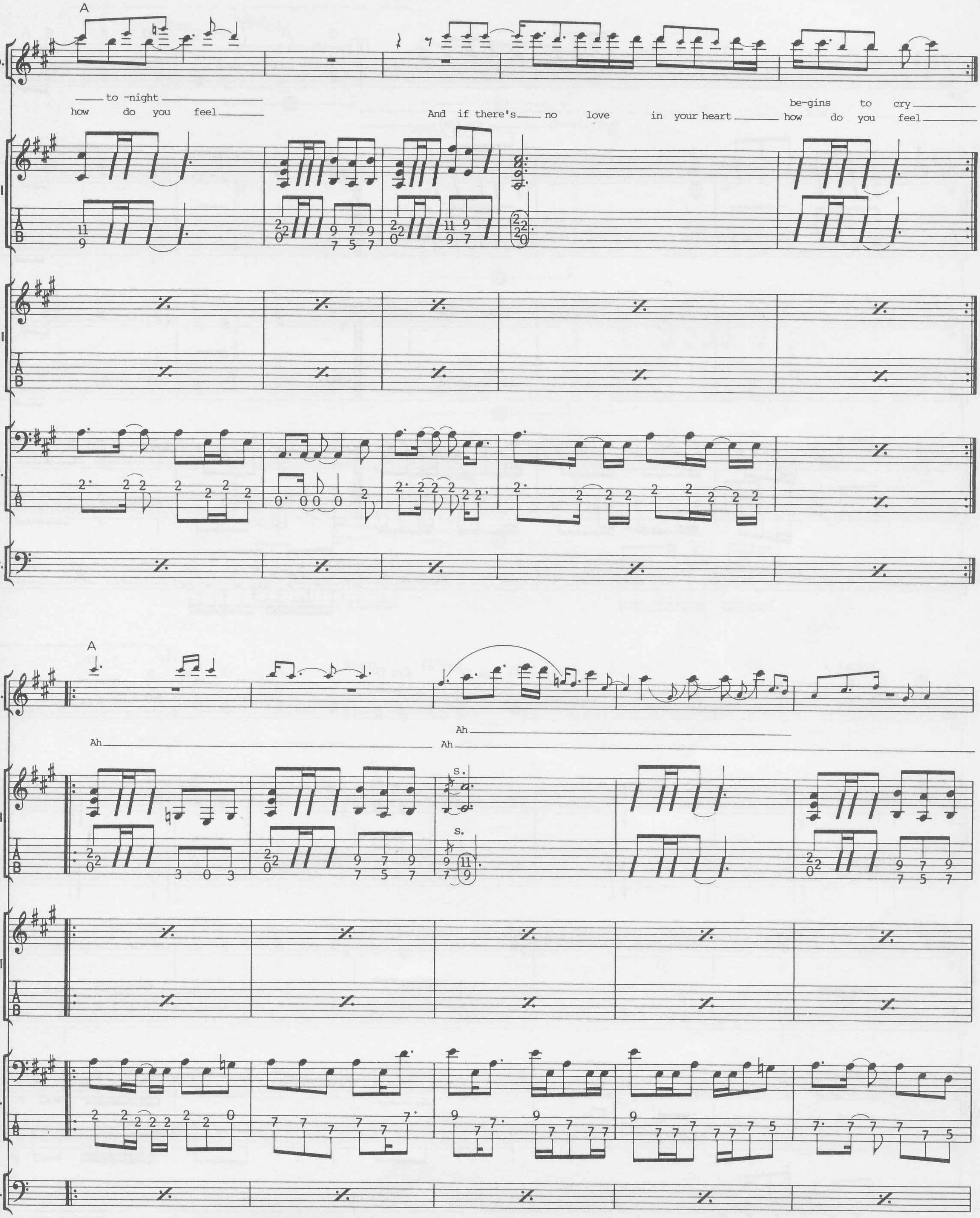

Em
A(onE)
G
Em
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
C
Em
Craze, Ba - by, the rain - bow's end, mmm,

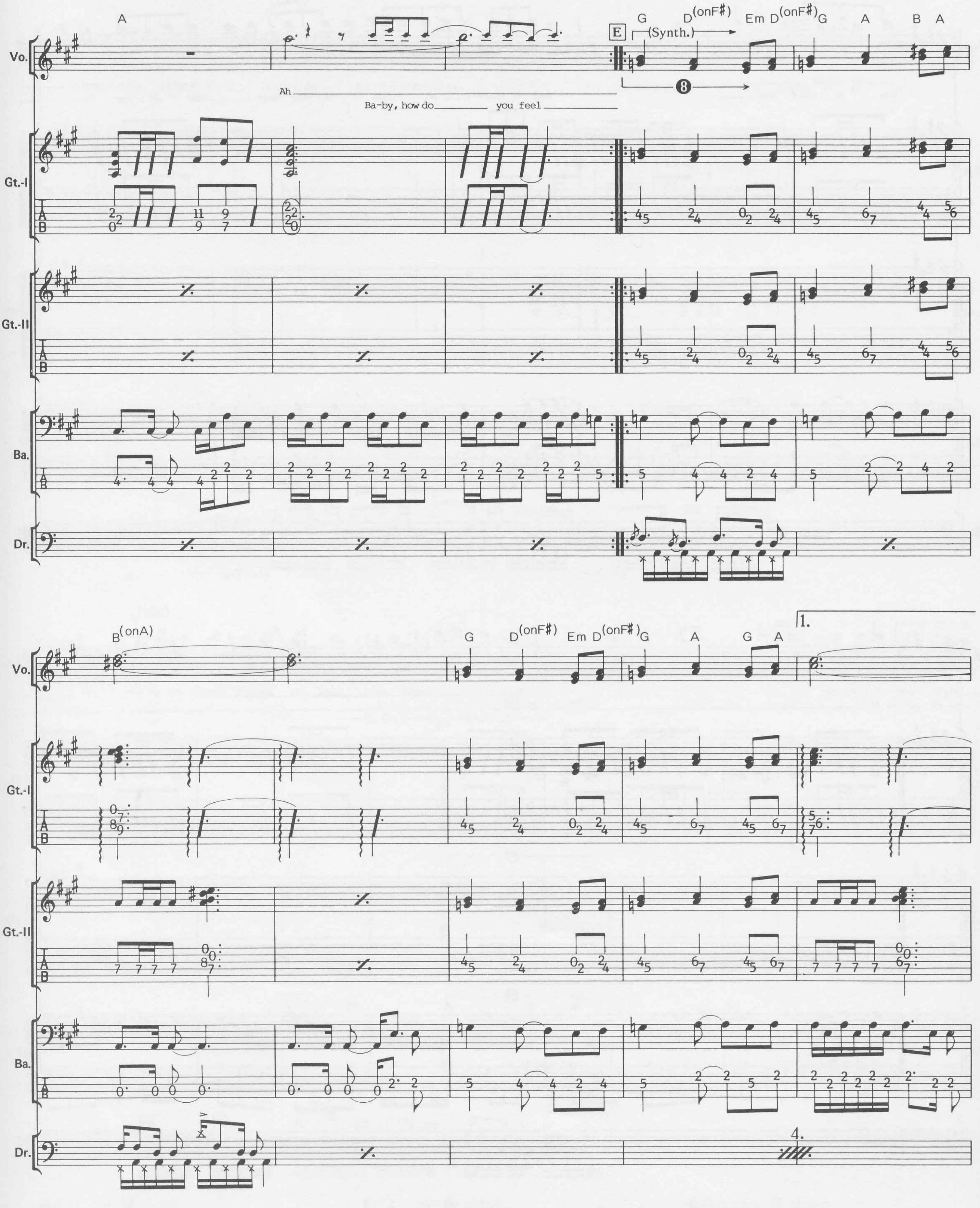

Em
A(onE)
G
Em
Vo.
Ba - by, it's just(a)den - (for)those(who)hide, (who) hide their love to depths of life
Gt.-I
Gt.-II
Ba.
Dr.
A(onE)
A
D
and ru -in dreams that we all knew so, Babe.
ah, well I was tryin'
oh, Ba -by, Ba -by,
(E.Gt.)
(A.Gt.)
s.
❺
❻
❼

❺(Gt.) : see ❷ above.

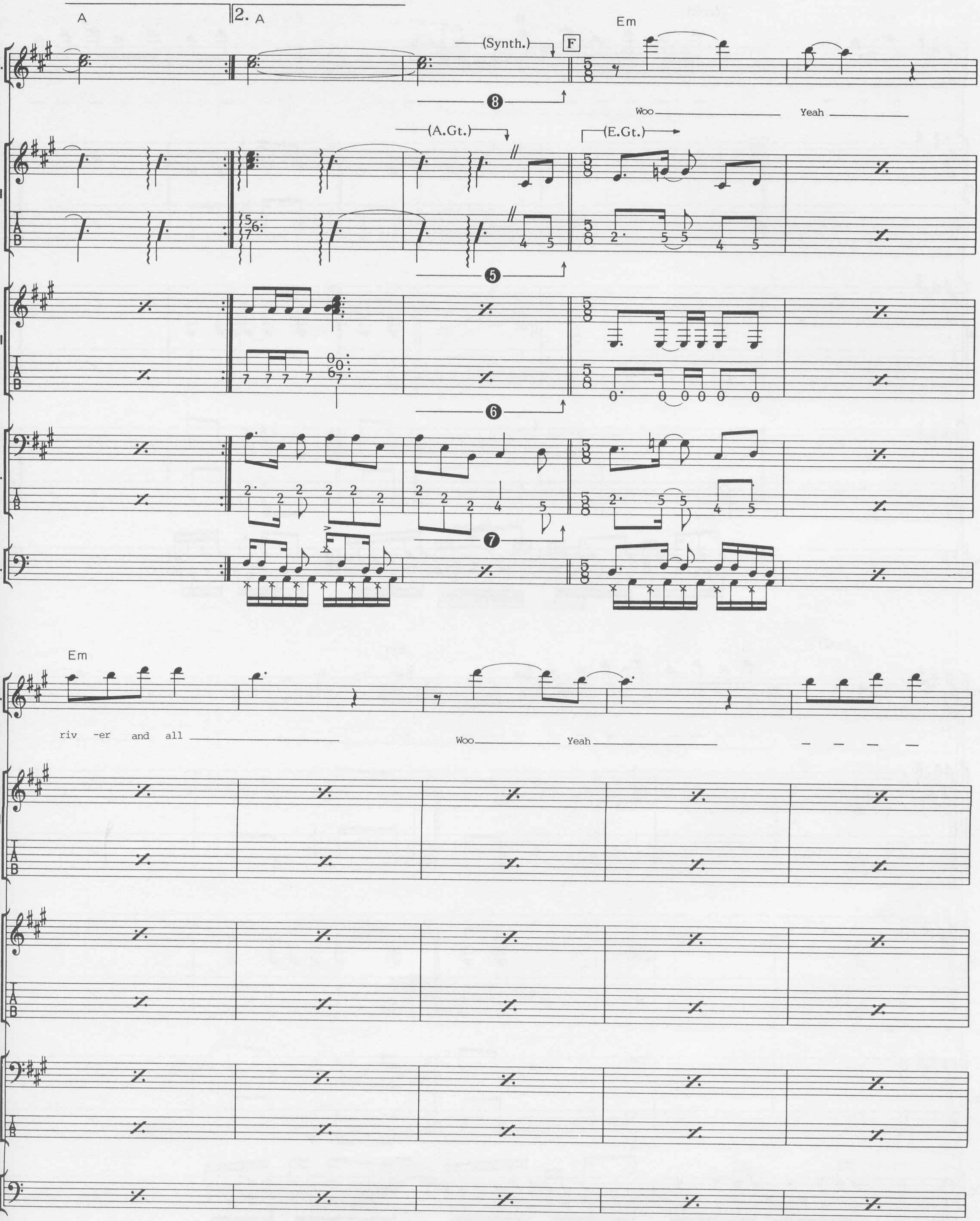
❻(Gt.) : see ❸ above.

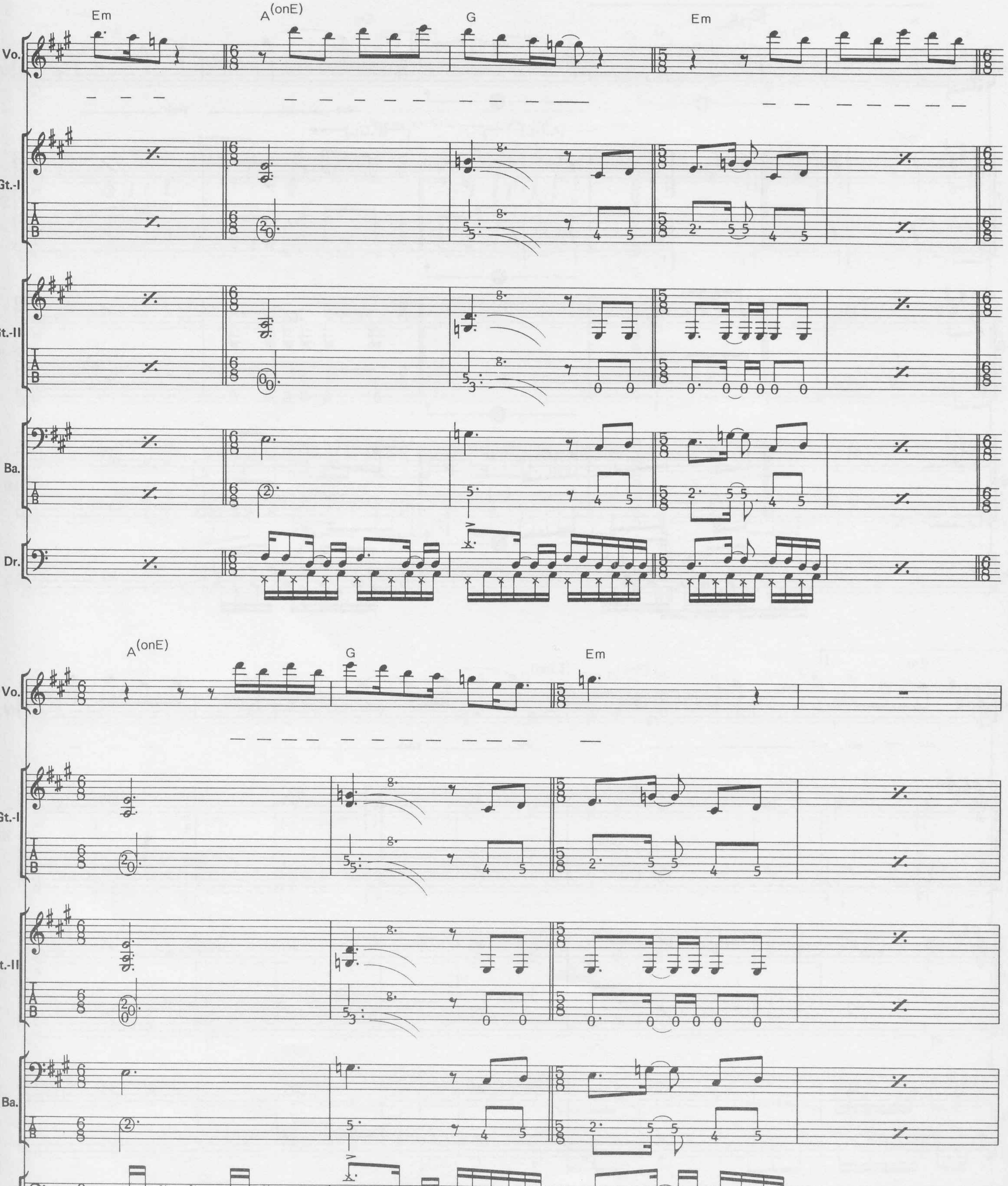
❼(Ba.) : see ❹ above.

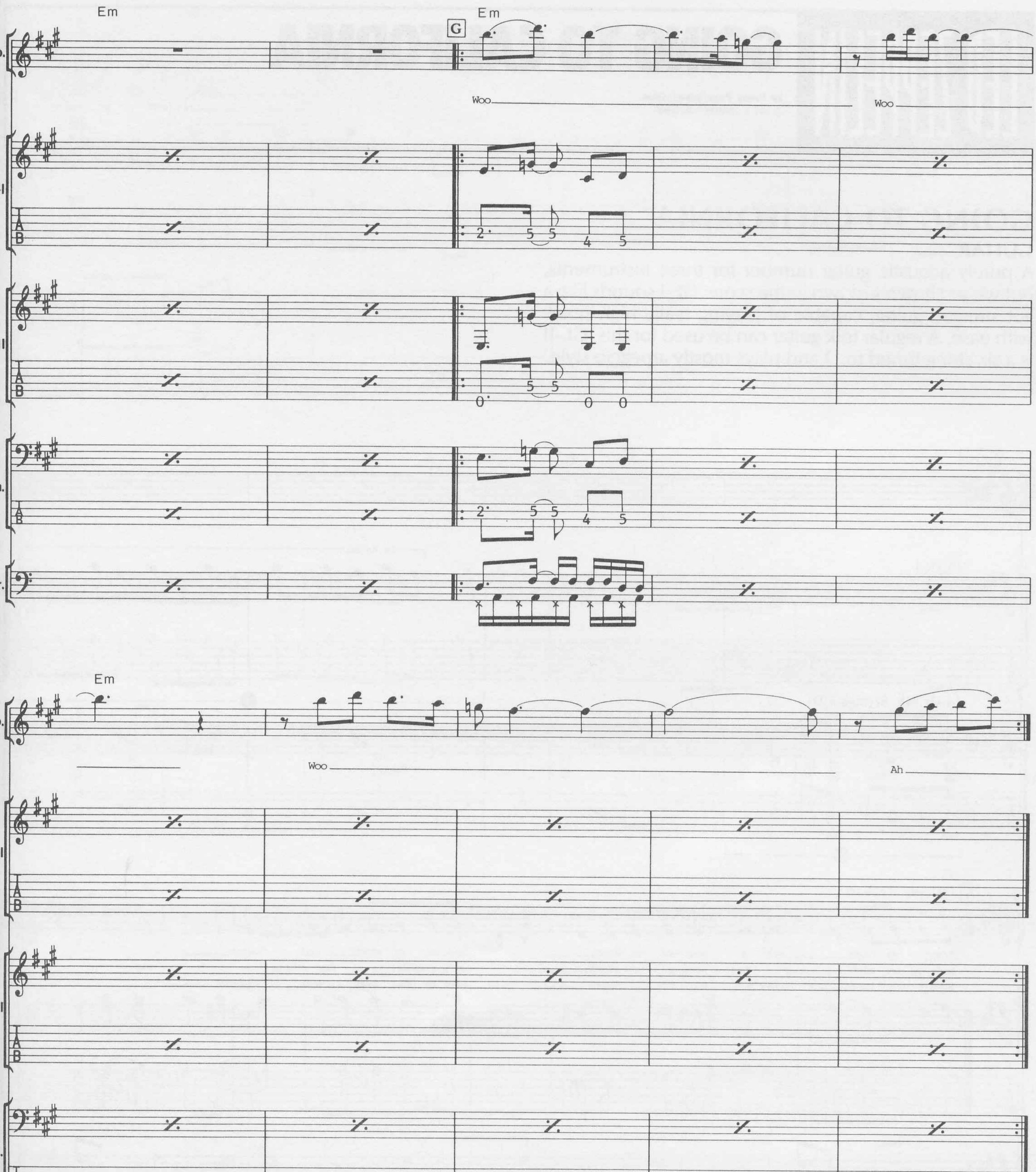

A
Vo.
to -night
how do you feel
And if there's no love in your heart
be-gins to cry
how do you feel
Gt.-I
Gt.-II
Ba.
Dr.
A
Vo.
Ah
Ah
Ah
Gt.-I
s.
s.
Gt.-II
Ba.
Dr.


A
Ah
Ba-by, how do you feel
E
G
D(onF#)
Em
D(onF#)
G
A
B
A
(Synth.)
❽
B(onA)
G
D(onF#)
Em
D(onF#)
G
A
G
A
1.
4.
Vo.
Gt.-I
Gt.-II
Ba.
Dr.

❽ (Syn.) : Synthesiser passage.


A
2. A
Em
(Synth.)
F
Vo.
Woo
Yeah
(A.Gt.)
(E.Gt.)
Gt.-I
Gt.-II
Ba.
Dr.
⑧
⑤
⑥
⑦
Em
riv -er and all
Woo
Yeah


Em
A(onE)
G
Em
A(onE)
G
Em
Vo.
Gt.-I
t.-II
Ba.
Dr.


Em
G
Em
Vo.
Woo
Woo
Gt.-I
Gt.-II
Ba.
Dr.
Em
Vo.
Woo
Ah
Gt.-I
Gt.-II
Ba.
Dr.
Repeat & Fade Out

LED ZEPPELIN

GOING TO CALIFORNIA

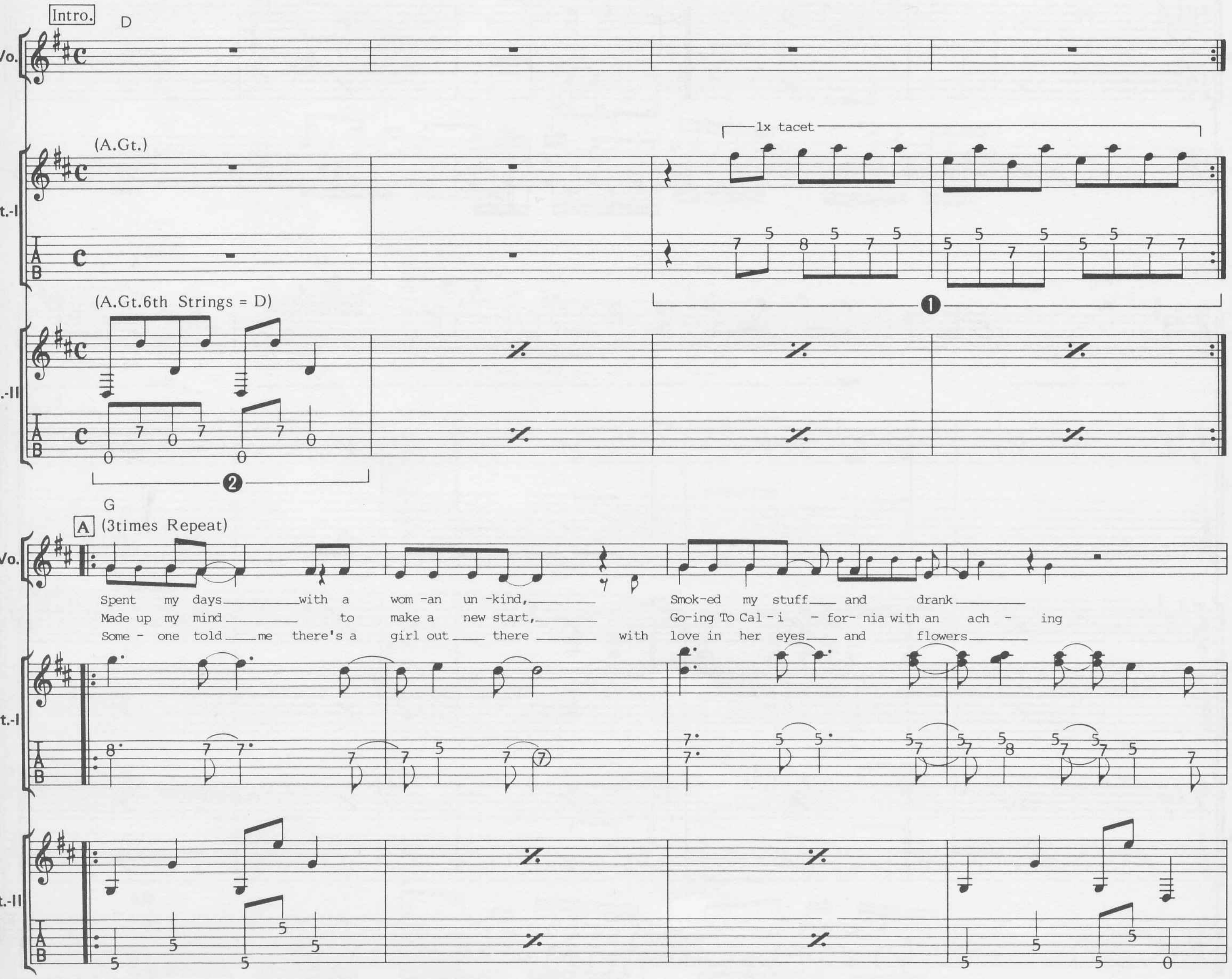
by Jimmy Page/Robert Plant

© 1972 SUPERHYPE PUBLISHING

GOING TO CALIFORNIA

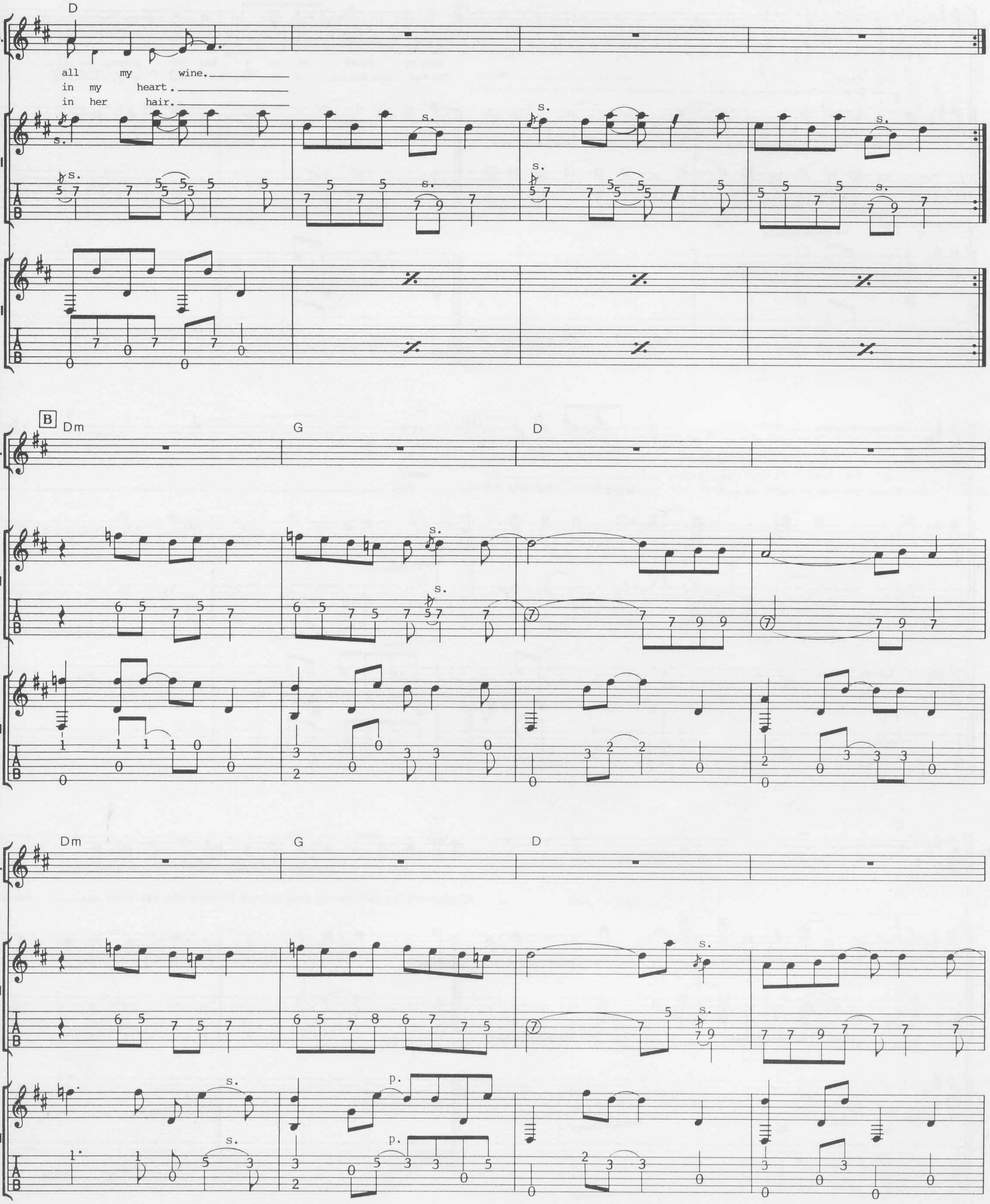
GUITAR

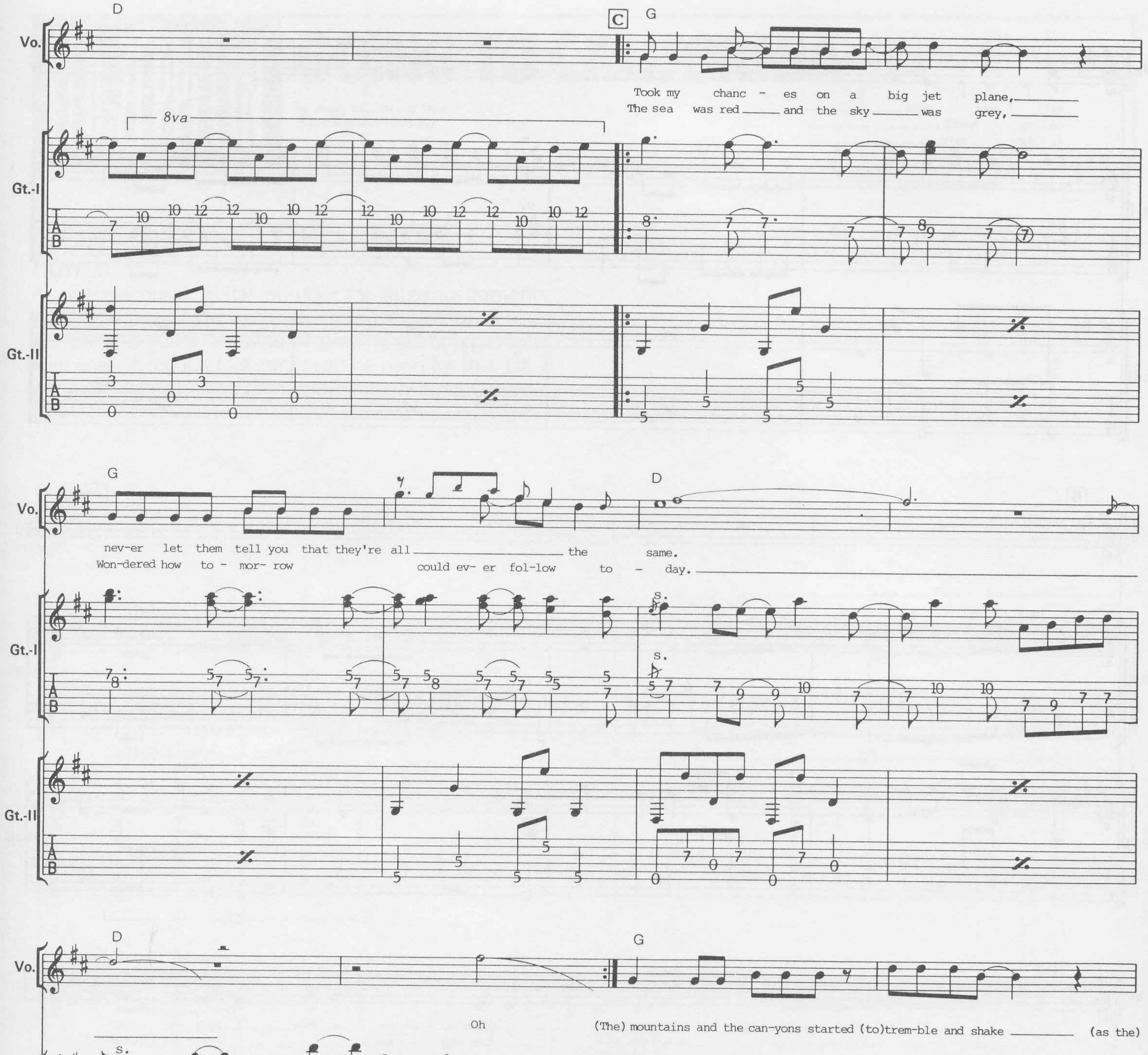
A purely acoustic guitar number for three instruments, but we've shown just two in the score. Gt.-I sounds like a gut stringed guitar, capable of playing really high notes with ease. A regular folk guitar can be used for this. Gt.-II is a six string tuned to D and plays mostly arpeggio style.

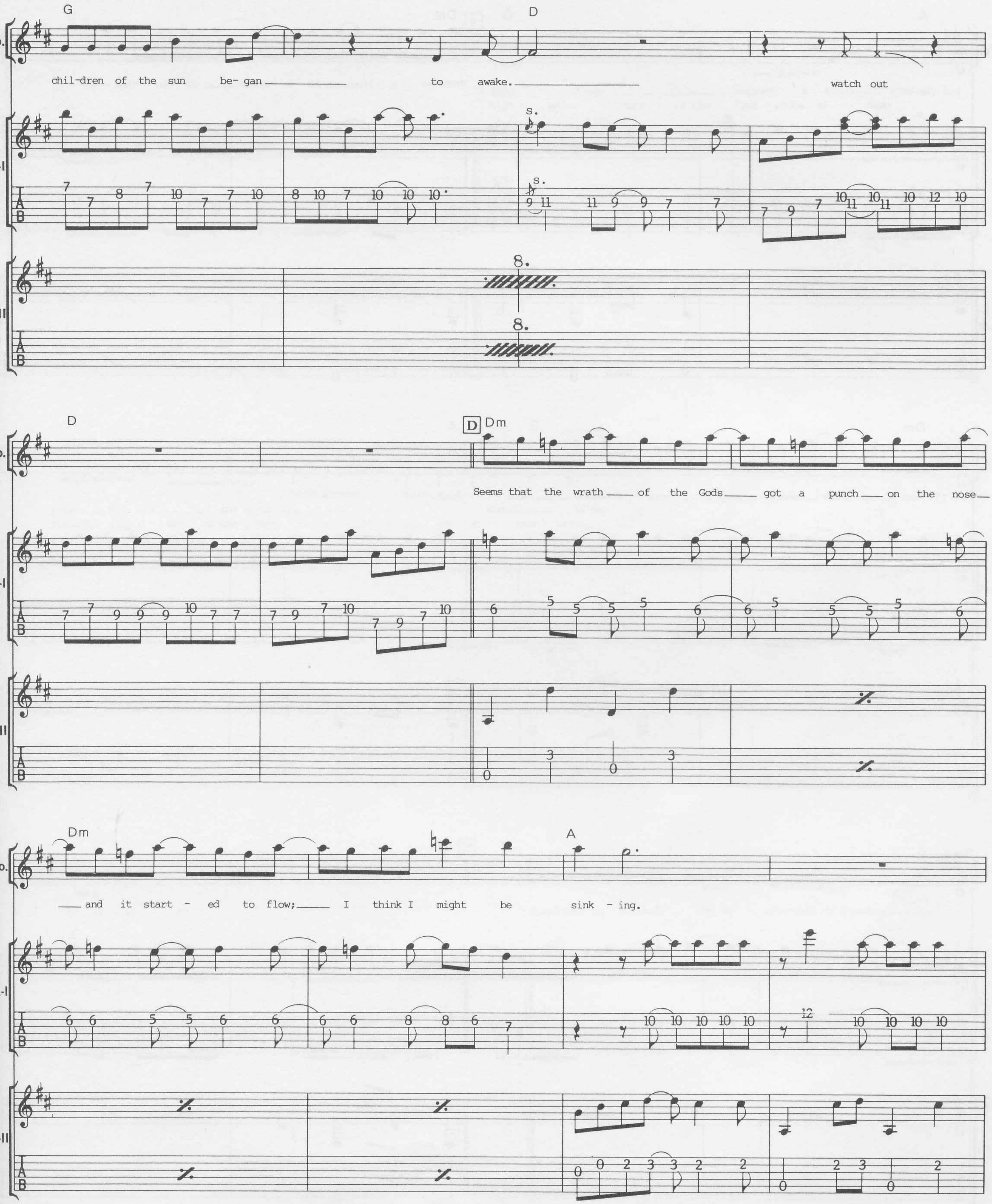

Intro.
D
Vo.
(A.Gt.)
Gt.-I
1x tacet
❶
(A.Gt.6th Strings = D)
Gt.-II
❷
G
A (3times Repeat)
Spent my days with a wom -an un -kind, Smok-ed my stuff and drank
Made up my mind to make a new start, Go-ing To Cal - i - for- nia with an ach - ing
Some - one told me there's a girl out there with love in her eyes and flowers

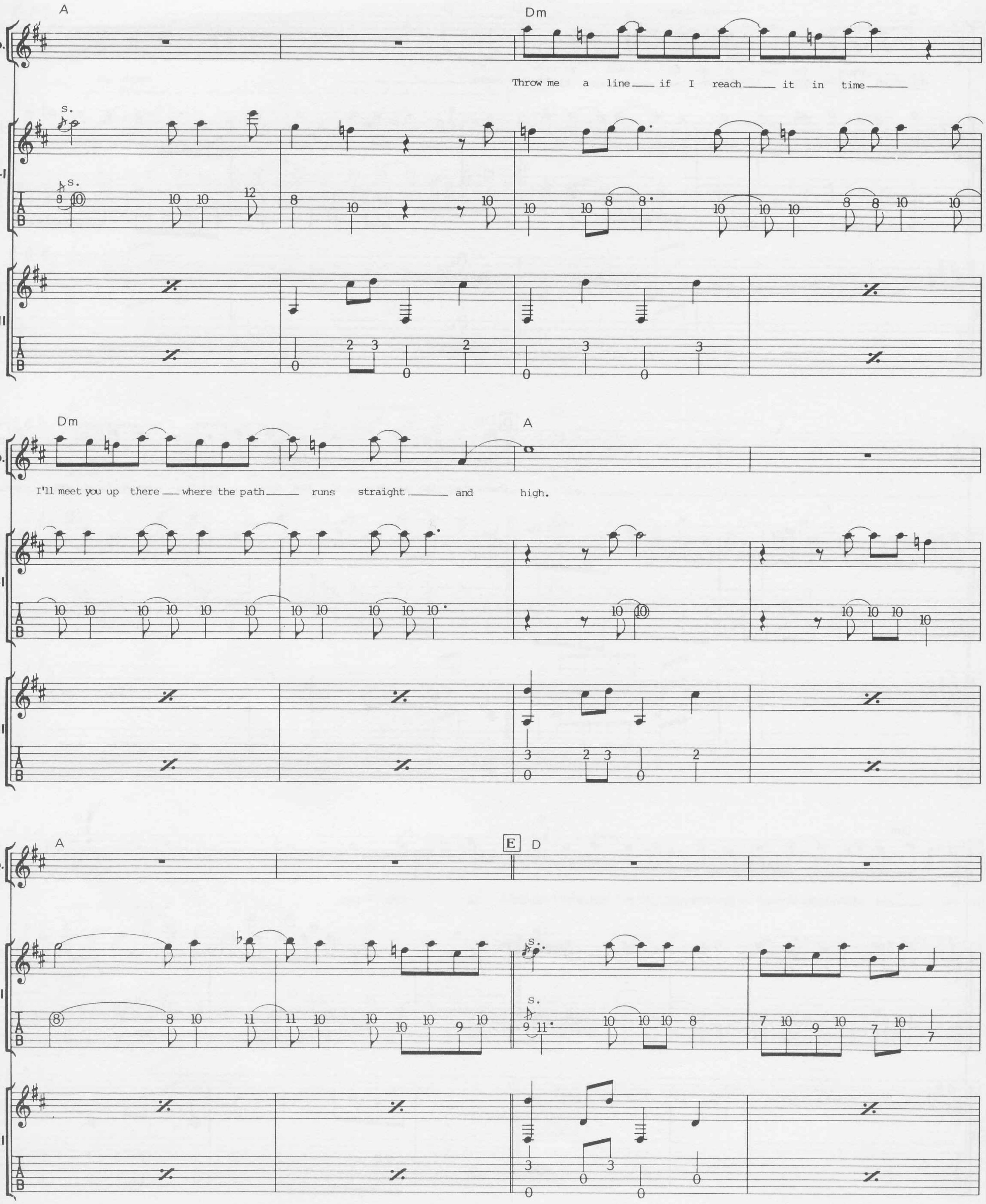
❶(Gt.) : This phrase is repeated just twice.

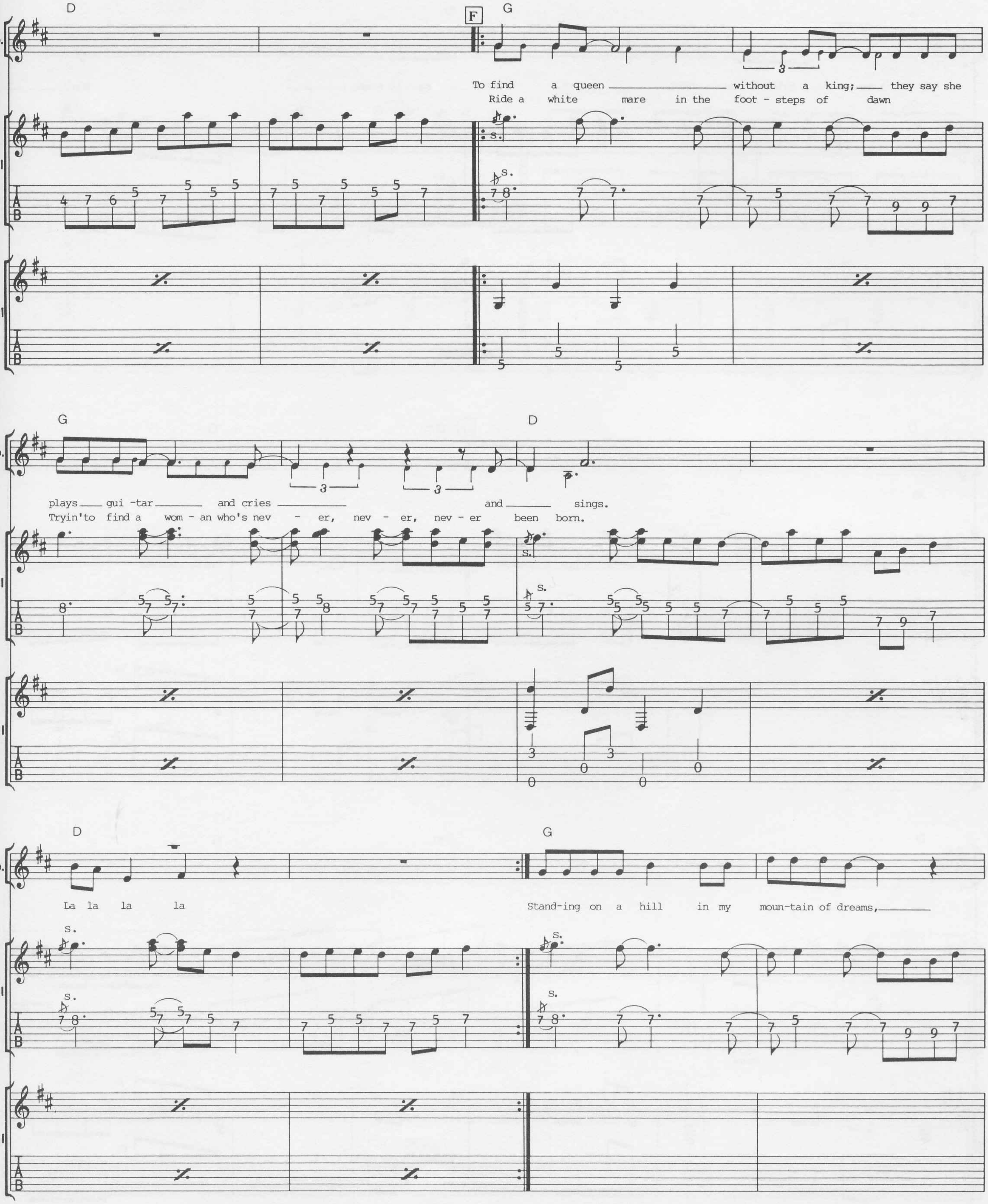
❷(Gt.) : The basic arpeggio backing pattern of the song.

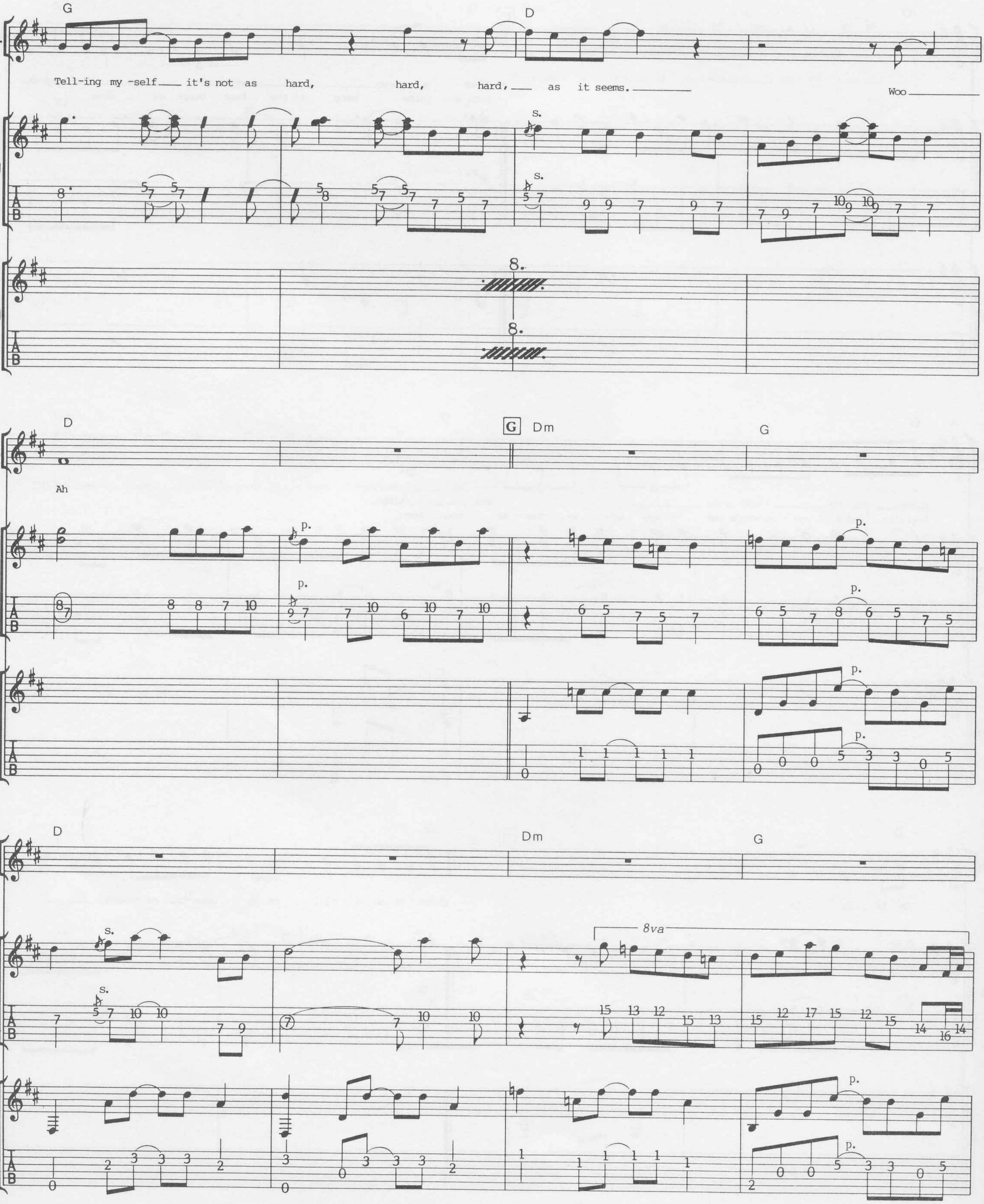

D
Vo.
all my wine.
in my heart.
in her hair.
Gt.-I
Gt.-II
B
Dm
G
D
Dm
G
D
s.
p.

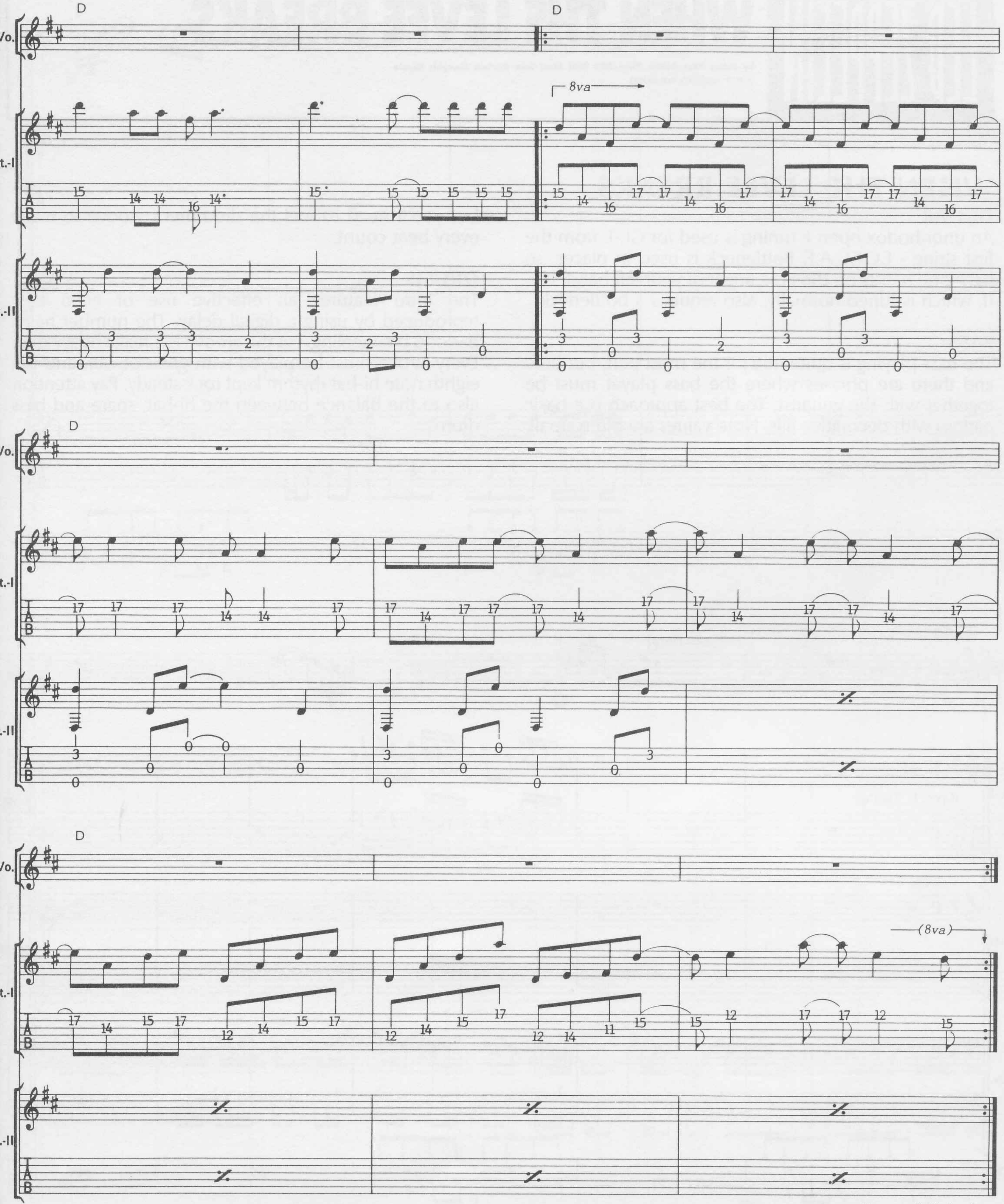

Vo.
Gt.-I
Gt.-II
D
C
G
8va
Took my chanc - es on a big jet plane,
The sea was red and the sky was grey,
G
nev-er let them tell you that they're all the same.
Won-dered how to - mor- row could ev- er fol-low to - day.
D
s.
D
Oh
G
(The) mountains and the can-yons started (to)trem-ble and shake (as the)


G
D
Vo.
chil-dren of the sun be- gan to awake. watch out
Gt.-I
s.
Gt.-II
8.
D
D Dm
Seems that the wrath of the Gods got a punch on the nose
Dm
A
and it start - ed to flow; I think I might be sink - ing.


A
Dm
Vo.
Throw me a line if I reach it in time
Gt.-I
s.
Gt.-II
Dm
A
I'll meet you up there where the path runs straight and high.
A
E
D
s.


D
F
G
Vo.
Gt.-I
Gt.-II
To find a queen without a king; they say she
Ride a white mare in the foot - steps of dawn
G
D
plays gui - tar and cries and sings.
Tryin' to find a wom - an who's nev - er, nev - er, nev - er been born.
D
G
La la la la
Stand-ing on a hill in my moun-tain of dreams,
S.
T
A
B


Vo.
Gt.-I
Gt.-II
G
D
Tell-ing my -self it's not as hard, hard, hard, as it seems.
Woo
Ah
G
Dm
G
D
Dm
G
s.
p.
8va
8.


D
Vo.
Gt.-I
Gt.-II
8va
(8va)
T
A
B

Repeat & Fade Out

LED ZEPPELIN

WHEN THE LEVEE BREAKS

by Jimmy Page/Robert Plant/John Paul Jones/John Bonham/Memphis Minnie

© 1972 SUPERHYPE PUBLISHING

WHEN THE LEVEE BREAKS

GUITAR

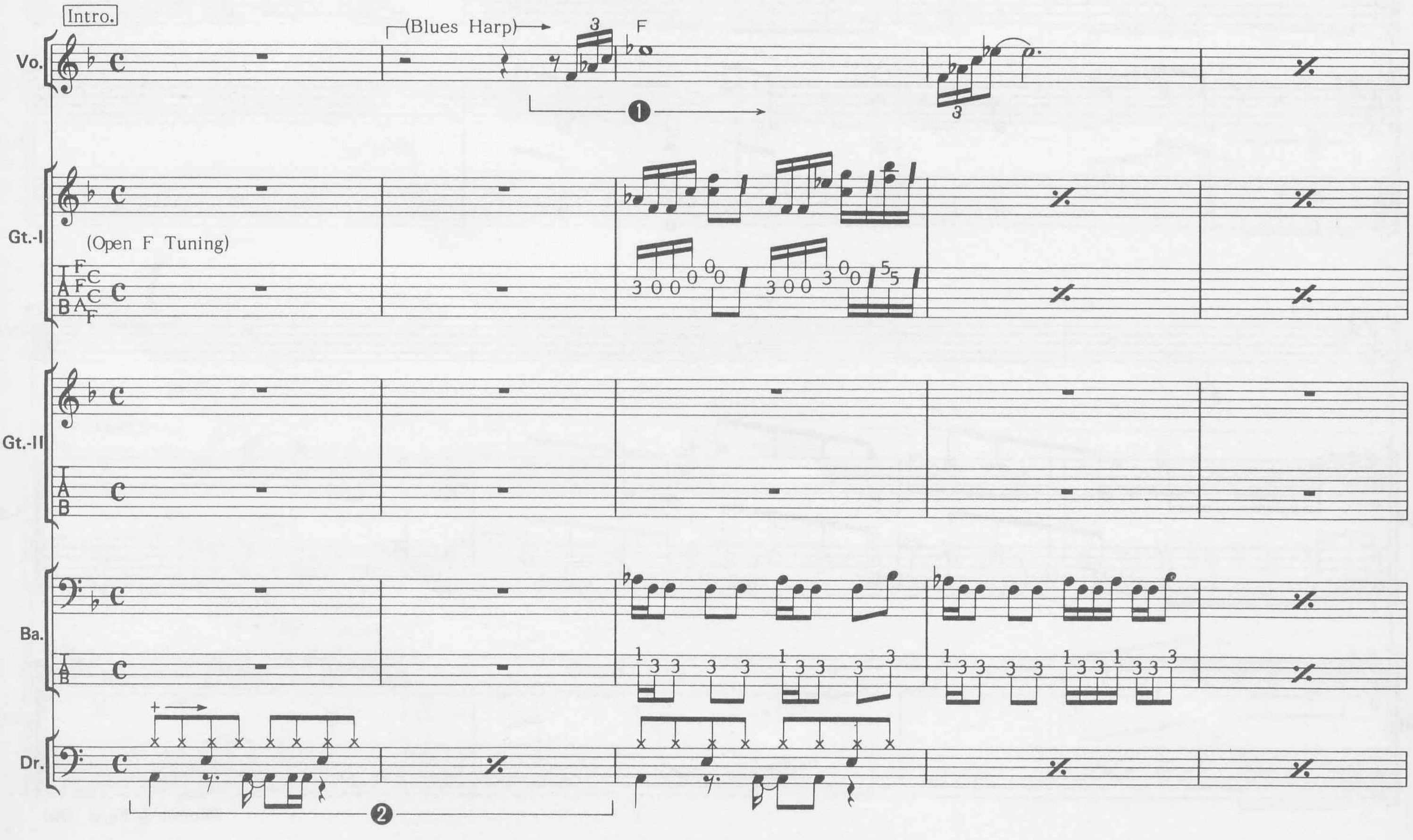
An unorthodox open F tuning is used for Gt.-I: from the first string - F,C,F,C,A,F. Bottleneck is used in places, so have one handy on the little finger of your left hand. Gt.-II, which is tuned normally, also requires a bottleneck.

BASS

The bass playing is quite free for the most part, but here and there are phrases where the bass player must be together with the guitarist. The best approach is a basic pattern with decorative fills. Note values are often small, but you'll need to feel the drummer's groove to make every beat count.

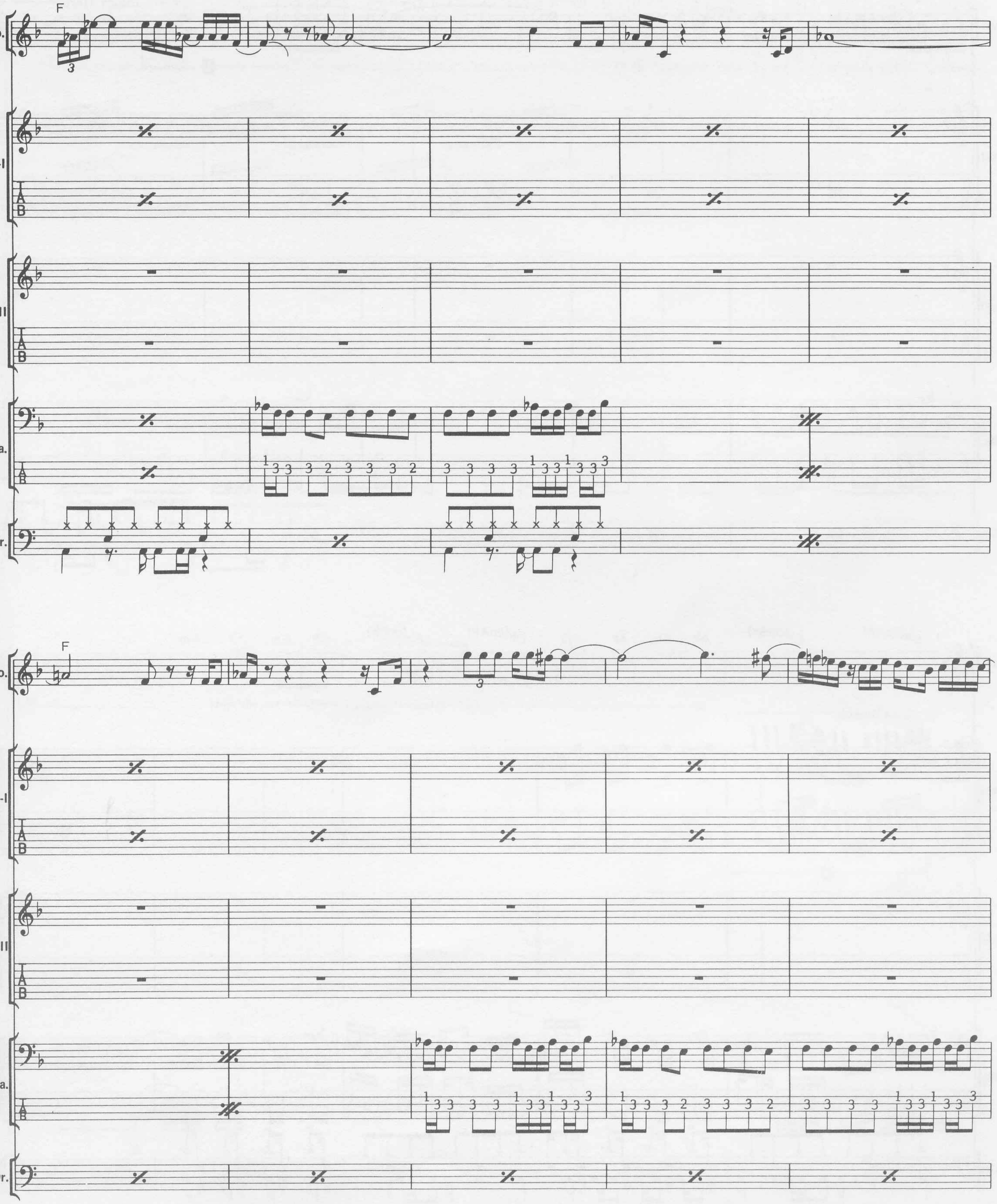
DRUMS

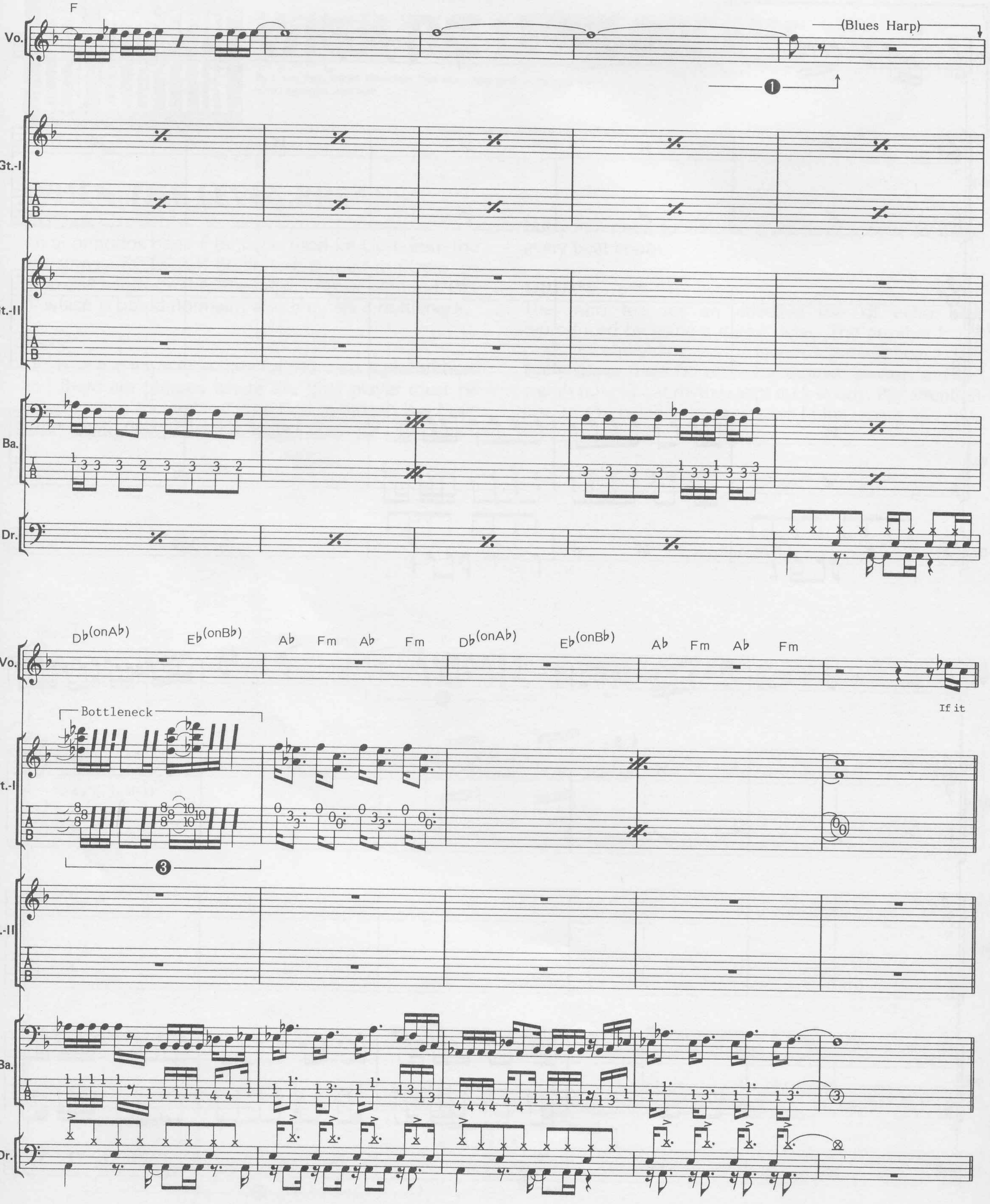
The intro features an effective use of echo best reproduced by using a digital delay. The number has a basic 16 beat feeling, yet the groove is a really heavy one. Every stroke must be played with great power, and the eighth note hi-hat rhythm kept rock steady. Pay attention also to the balance between the hi-hat, snare and bass drum.



❶(B.H.) : This is an Eb major blues harp with plenty of reverb.

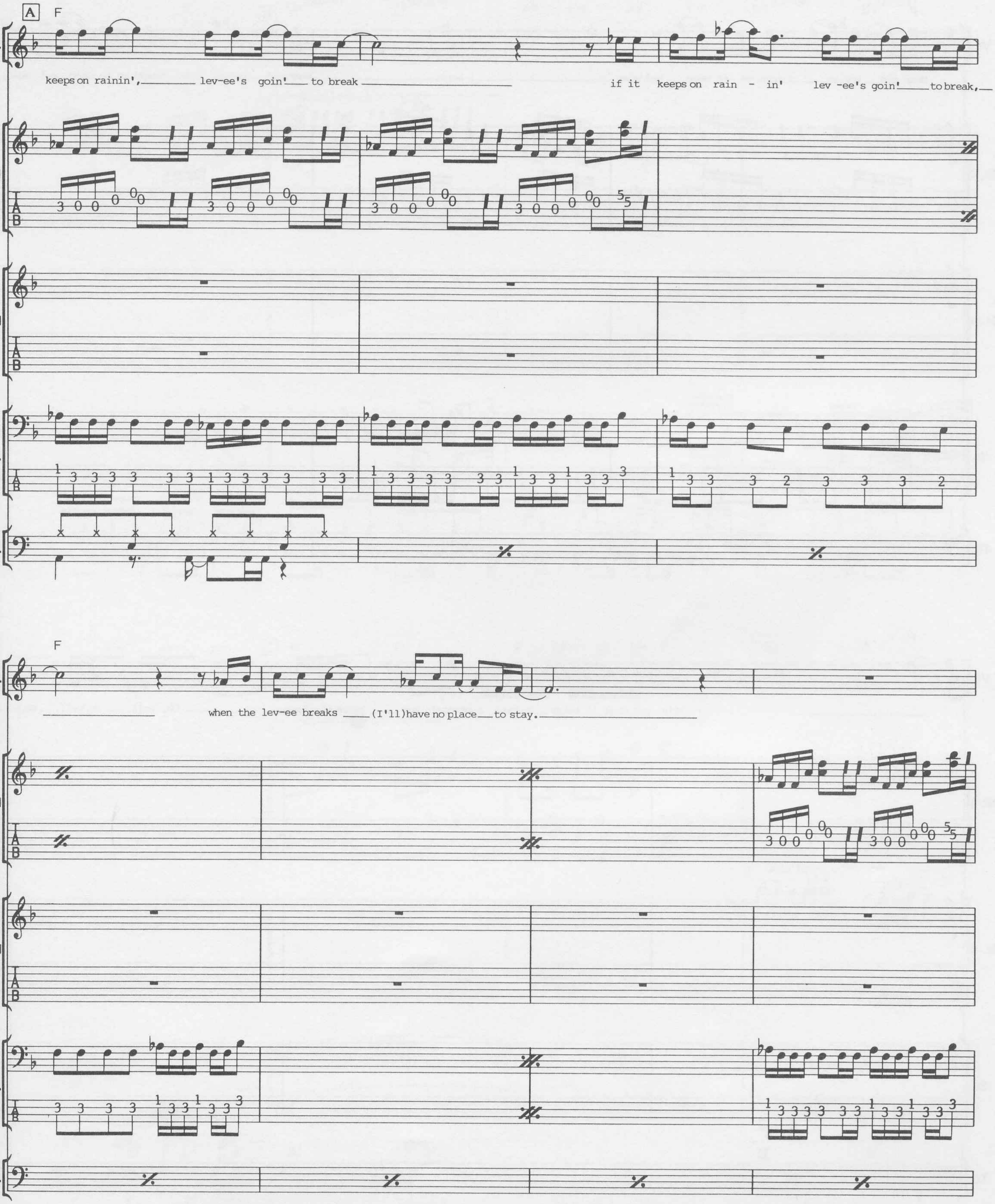
❷(Dr.) : Note the use of echo. Set the delay for 16th note timing.

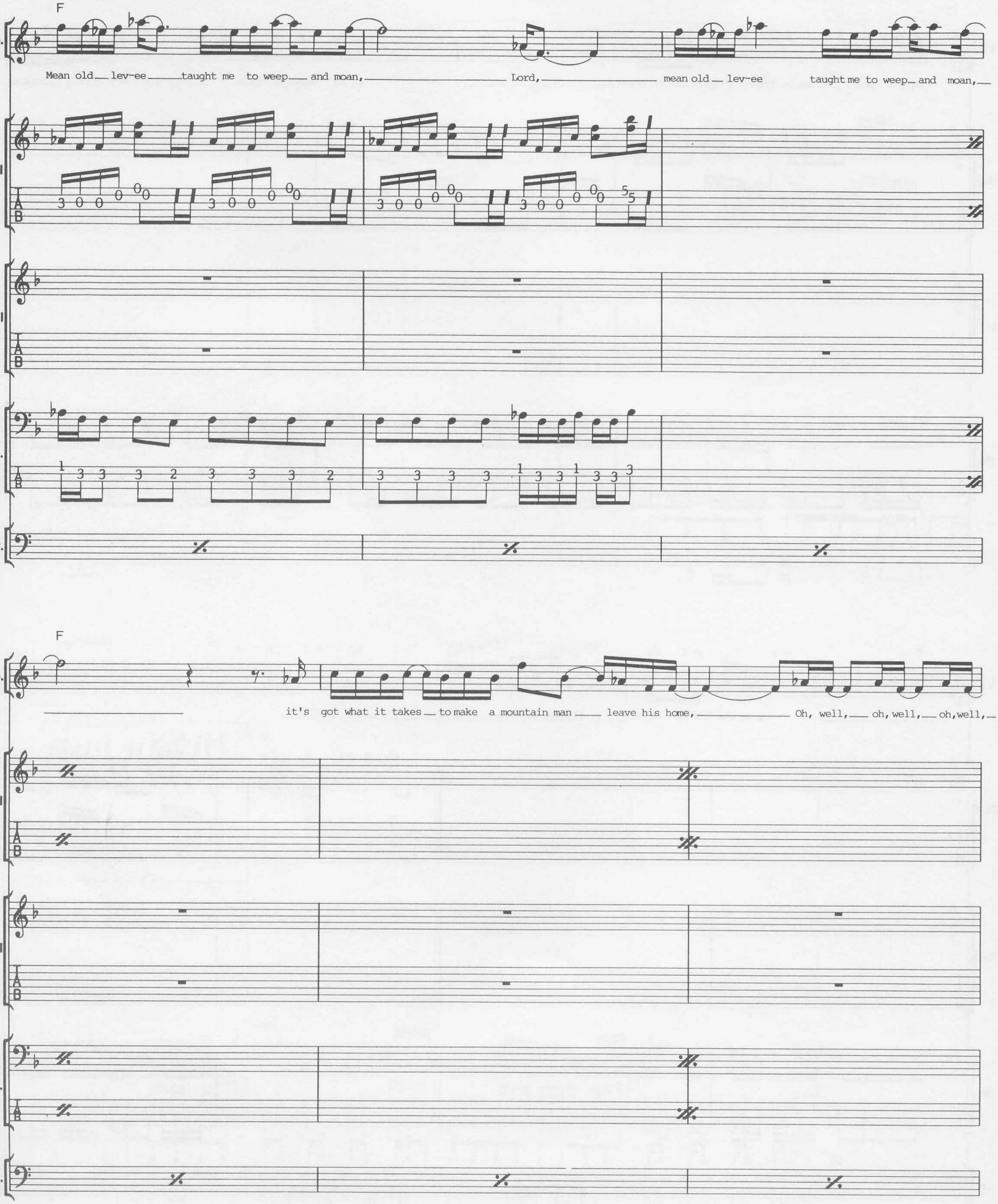

F
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
F
Vo.
Gt.-I
Gt.-II
Ba.
Dr.

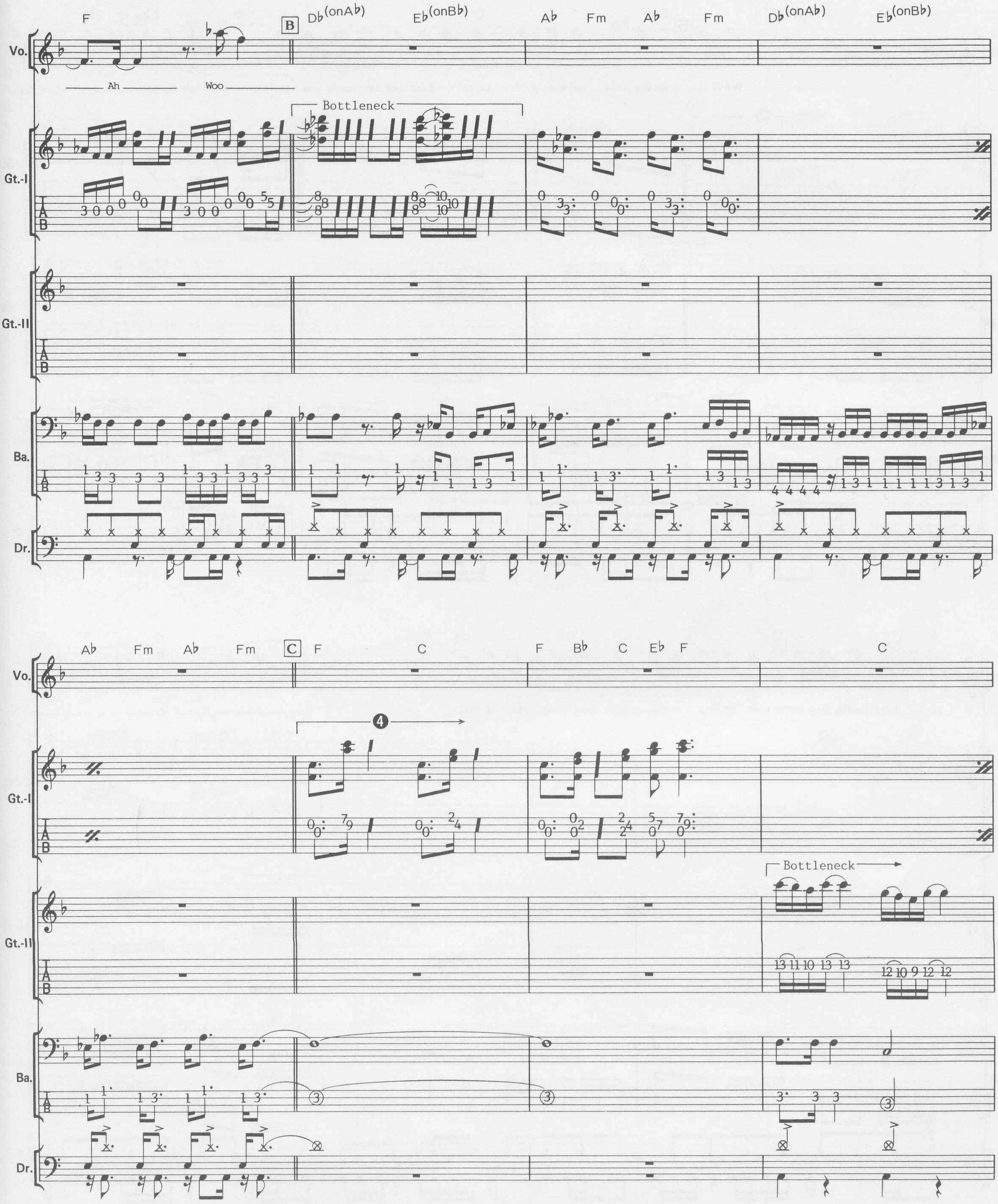


F
Vo.
(Blues Harp)
❶
Gt.-I
Gt.-II
Ba.
Dr.
D♭(onA♭)
E♭(onB♭)
A♭
Fm
A♭
Fm
D♭(onA♭)
E♭(onB♭)
A♭
Fm
A♭
Fm
If it
Bottleneck
❸

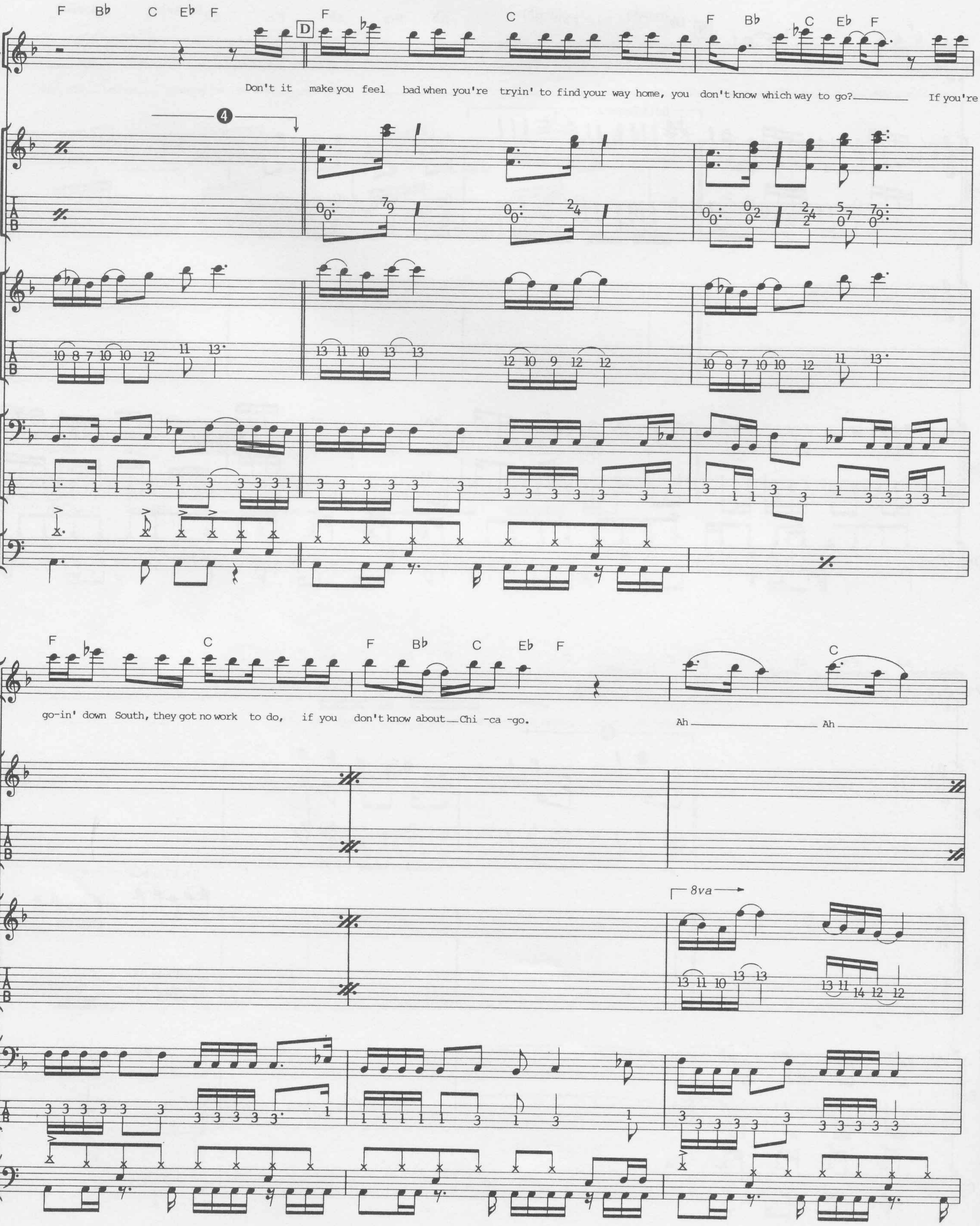
❸(Gt.) : The bottleneck is used for just this phrase. Play through it with the bar on the little finger of your left hand.

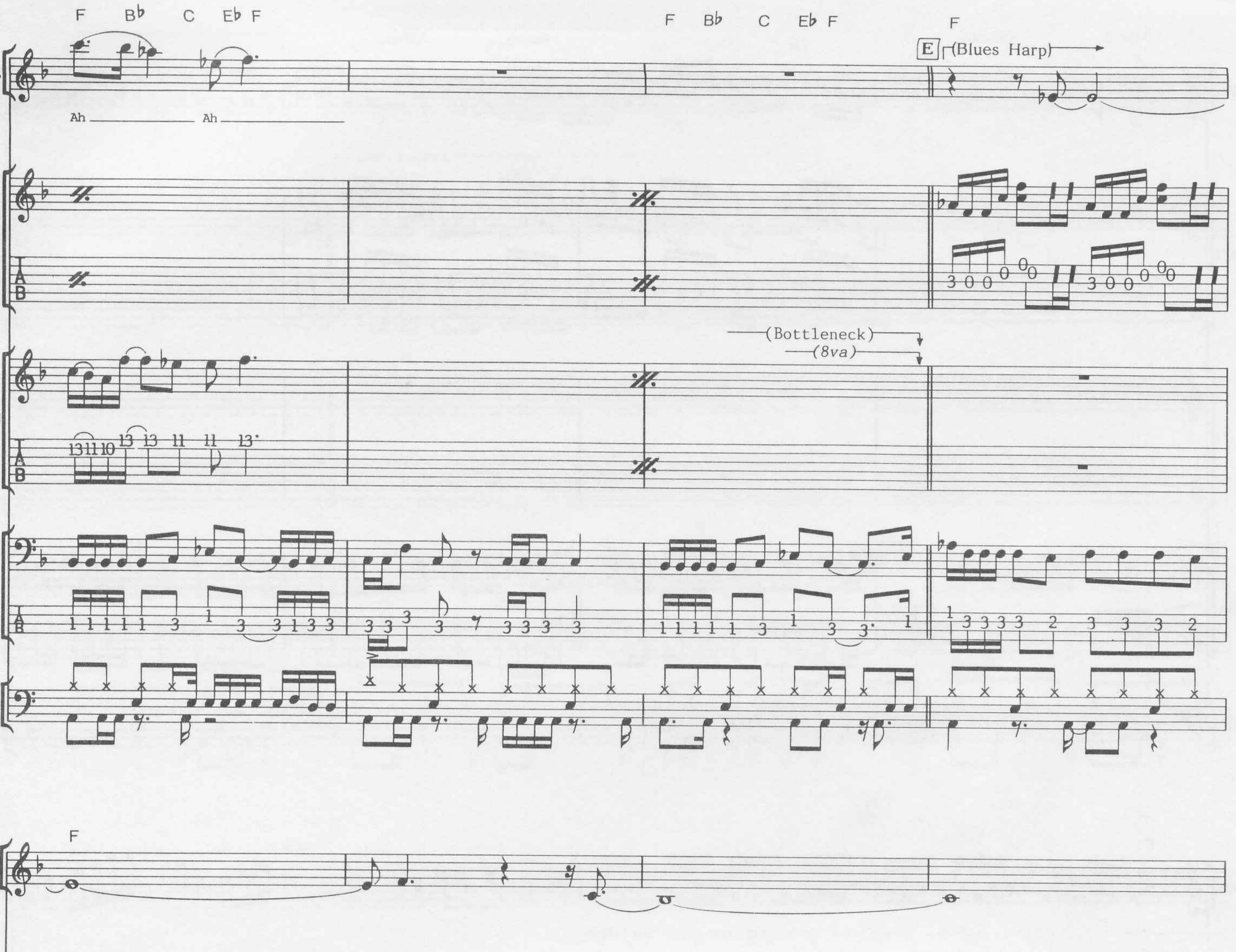

A
F
Vo.
keeps on rainin', lev-ee's goin' to break
if it keeps on rain - in' lev -ee's goin' to break,
Gt.-I
Gt.-II
Ba.
Dr.
F
when the lev-ee breaks (I'll) have no place to stay.

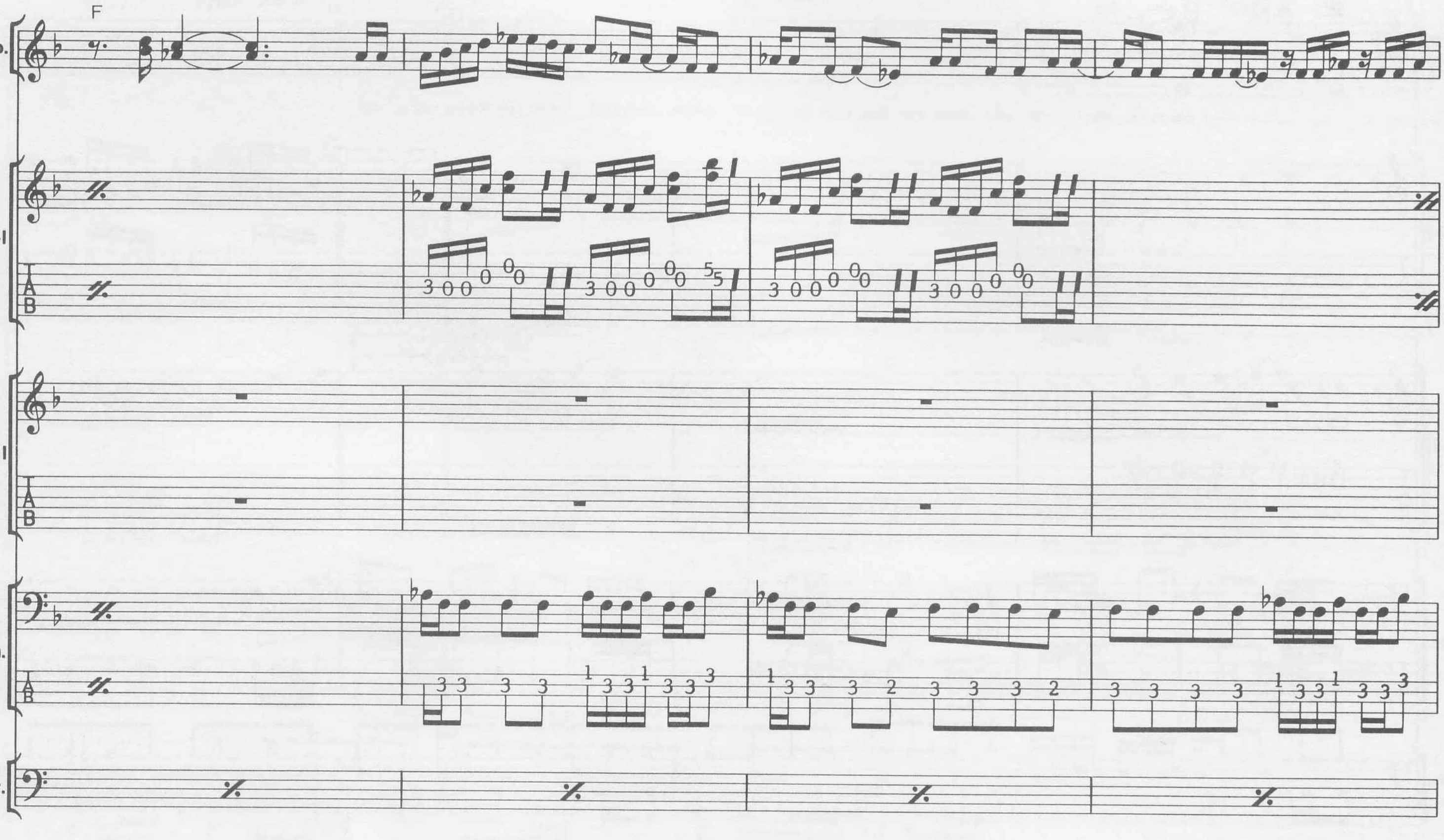

F
Vo.
Mean old lev-ee taught me to weep and moan, Lord, mean old lev-ee taught me to weep and moan,
Gt.-I
Gt.-II
Ba.
Dr.
T
A
B
F
it's got what it takes to make a mountain man leave his home, Oh, well, oh, well, oh, well,

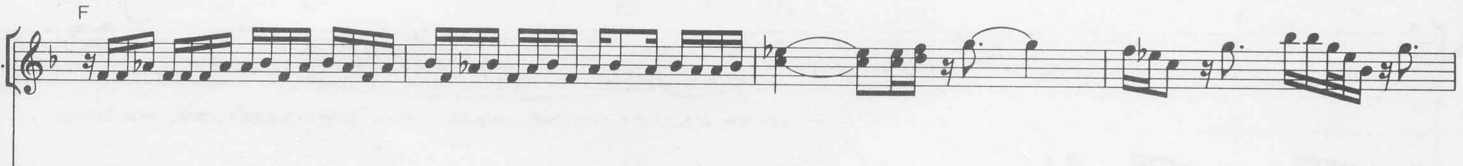

F
B
D♭(onA♭)
E♭(onB♭)
A♭
Fm
A♭
Fm
D♭(onA♭)
E♭(onB♭)
Vo.
Ah
Woo
Bottleneck
Gt.-I
Gt.-II
Ba.
Dr.
A♭
Fm
A♭
Fm
C
F
C
F
B♭
C
E♭
F
C
❹
Bottleneck

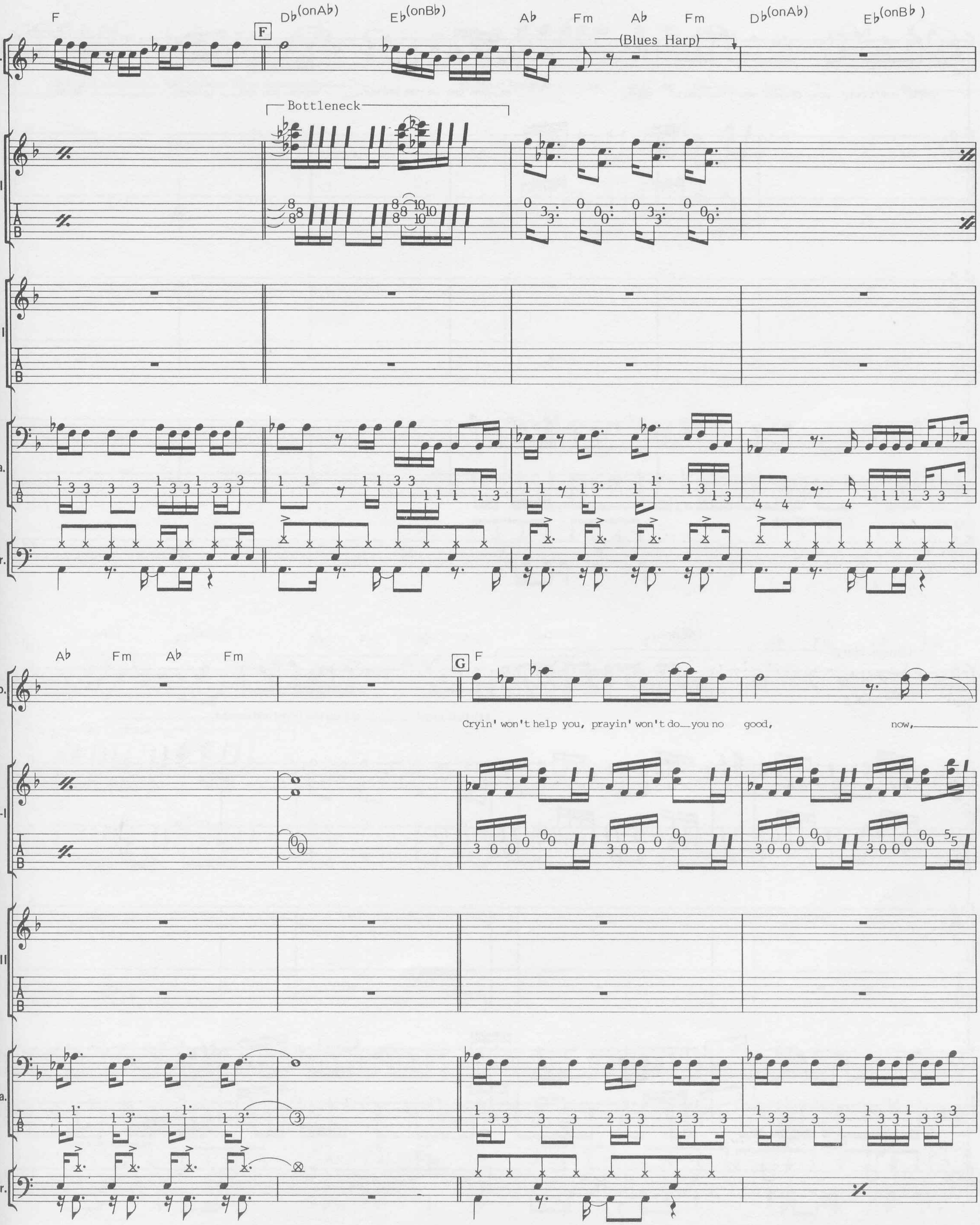
❹(Gt.) : The F on the open 3rd string is played as a pedal tone.

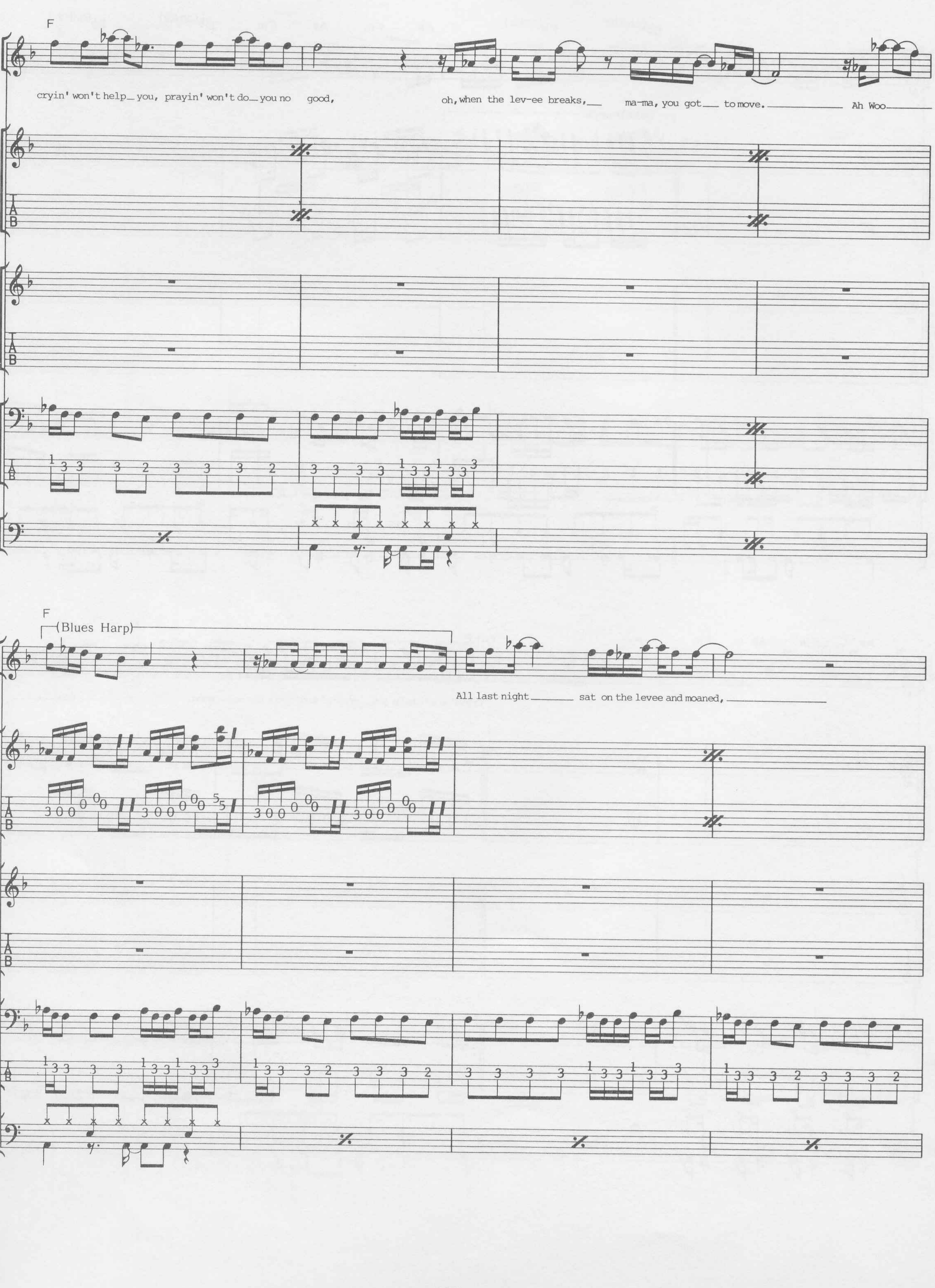

F Bb C Eb F
D
F C F Bb C Eb F
Don't it make you feel bad when you're tryin' to find your way home, you don't know which way to go? If you're
F C F Bb C Eb F C
go-in' down South, they got no work to do, if you don't know about Chi -ca -go.
Ah Ah
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
4
8va
T
A
B

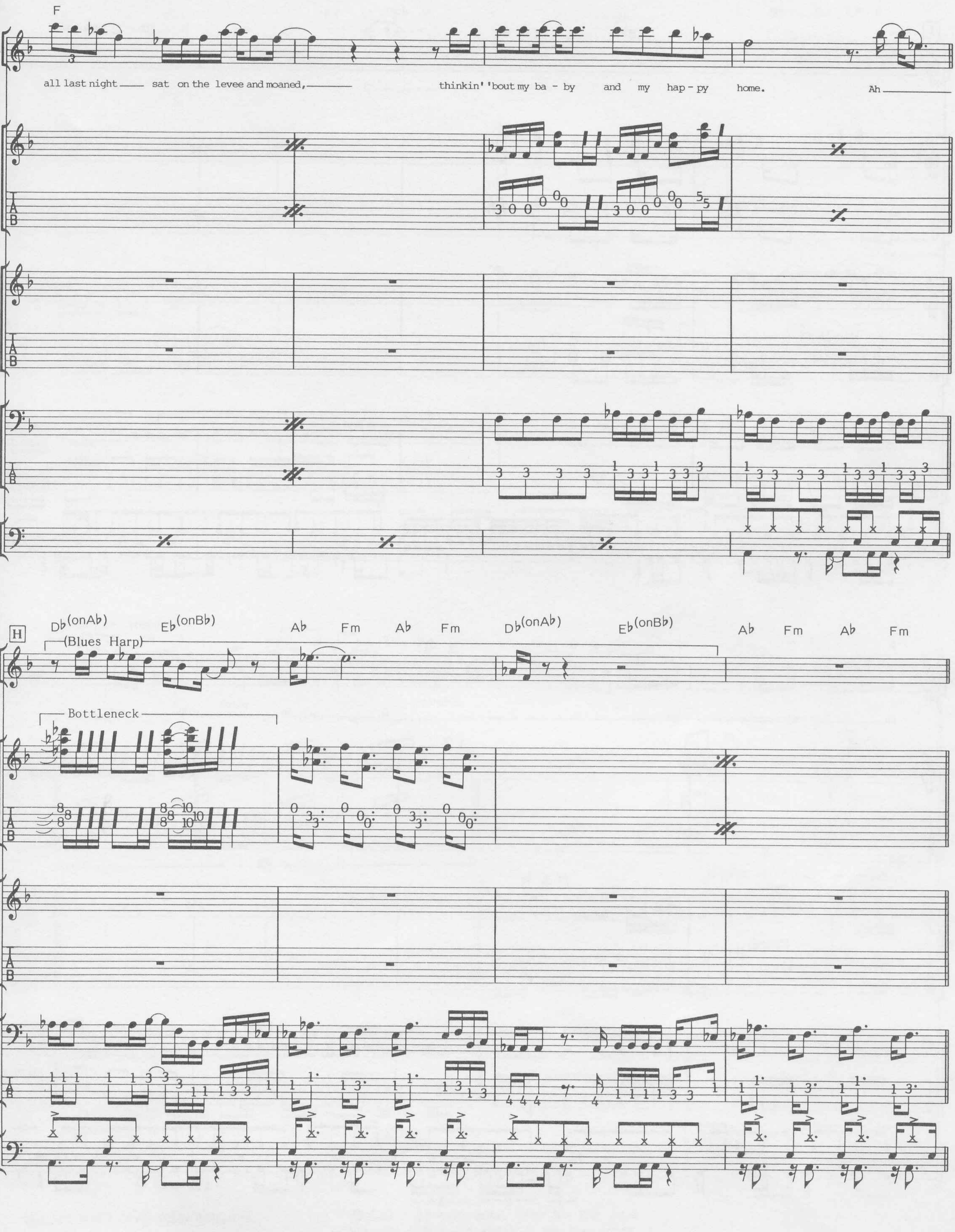

F
B♭
C
E♭ F
F
B♭
C
E♭ F
F
E
(Blues Harp)
Vo.
Ah
Ah
Gt.-I
Gt.-II
(Bottleneck)
(8va)
Ba.
Dr.
F

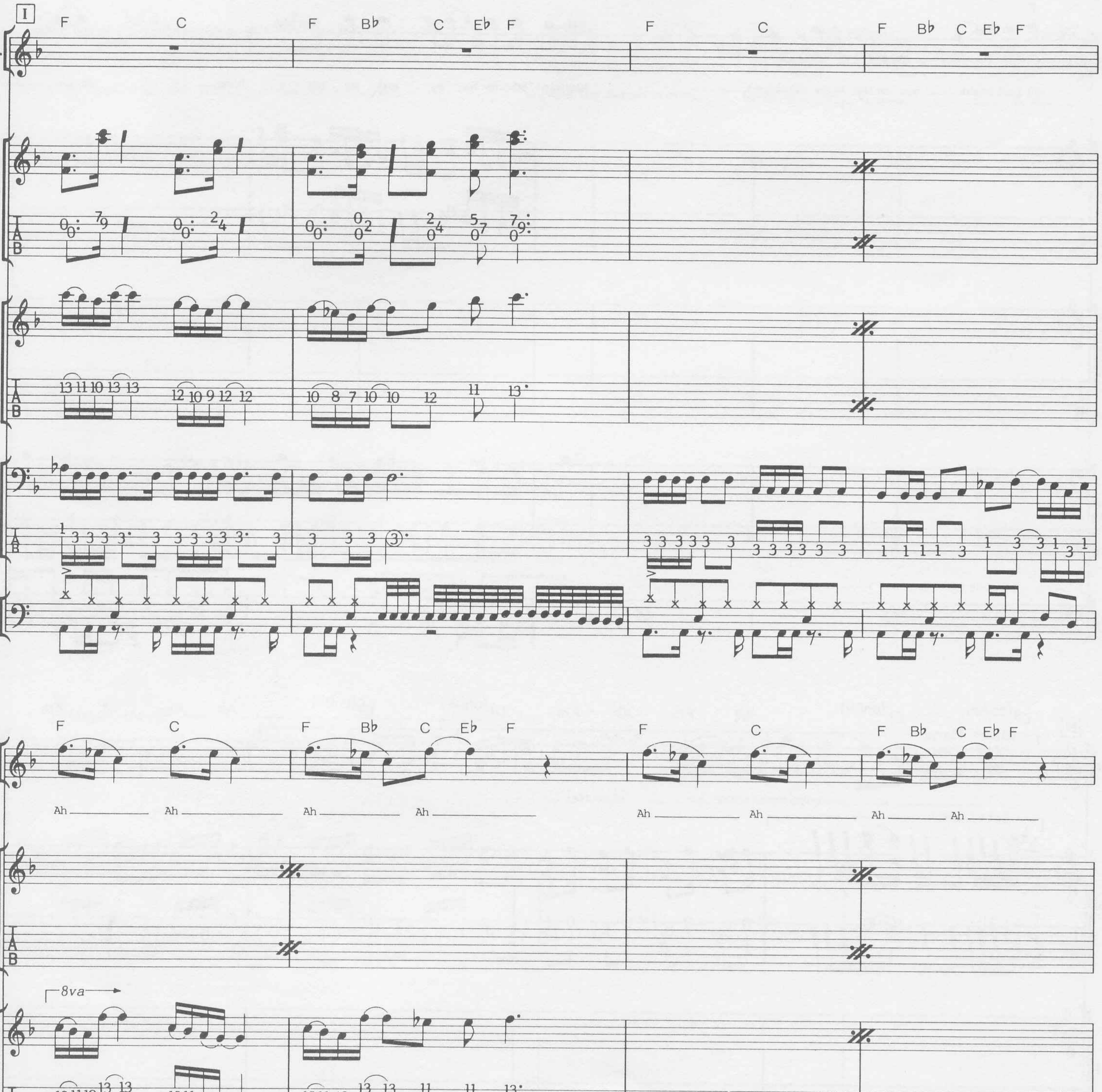

F
Vo.
Gt.-I
Gt.-II
Ba.
Dr.

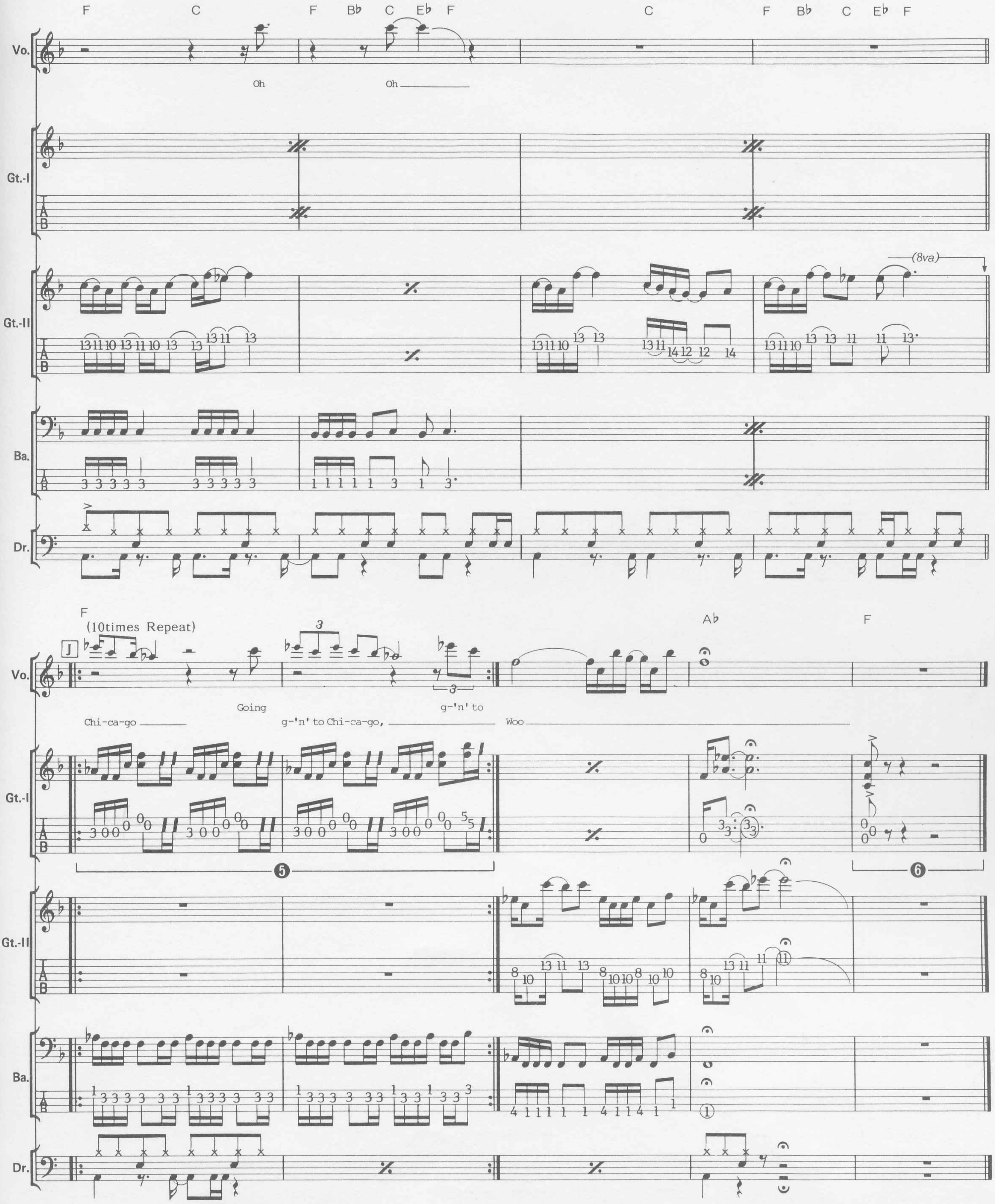

F
Vo.
Gt.-I
Gt.-II
Ba.
Dr.


F
Db(onAb)
Eb(onBb)
Ab
Fm
Ab
Fm
Db(onAb)
Eb(onBb)
F
(Blues Harp)
Bottleneck
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
Ab
Fm
Ab
Fm
G
F
Cryin' won't help you, prayin' won't do you no good, now,

F
Vo.
cryin' won't help_ you, prayin' won't do_ you no good,
oh, when the lev-ee breaks,__ ma-ma, you got__ to move.______ Ah Woo______
Gt.-I
T A B
Gt.-II
T A B
Ba.
T A B
Dr.
F
(Blues Harp)
All last night_____ sat on the levee and moaned,______________


F
Vo.
all last night sat on the levee and moaned,
thinkin' 'bout my ba - by and my hap - py home.
Ah
Gt.-I
Gt.-II
Ba.
Dr.
H
D♭(onA♭)
E♭(onB♭)
A♭
Fm
A♭
Fm
D♭(onA♭)
E♭(onB♭)
A♭
Fm
A♭
Fm
(Blues Harp)
Bottleneck


I
F C F B♭ C E♭ F F C F B♭ C E♭ F
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
F C F B♭ C E♭ F F C F B♭ C E♭ F
Ah Ah Ah Ah Ah Ah Ah Ah
8va
3
6
6


F
C
F
B♭
C
E♭
F
C
F
B♭
C
E♭
F
Vo.
Gt.-I
Gt.-II
Ba.
Dr.
Oh
Oh
(8va)
F
(10times Repeat)
J
A♭
F
Chi-ca-go
Going
g-'n' to Chi-ca-go,
g-'n' to
Woo
❺
❻

❺(Gt.) : You'll need delay here too.

❻(Gt.) : Reverse echo here for the final flourish. We can't show it on the score. Experiment with digital delay.

LED ZEPPELIN IV

BLACK DOG

ROCK AND ROLL

THE BATTLE OF EVERMORE

STAIRWAY TO HEAVEN

MISTY MOUNTAIN HOP

FOUR STICKS

GOING TO CALIFORNIA

WHEN THE LEVEE BREAKS

A WARNER CHAPPELL MUSIC LTD/RITTOR PUBLICATION

Order Ref: 21588

KY: 29880

IMP
International Music Publications
Southend Road, Woodford Green, Essex IG8 8HN, England.

ISBN 0-86359-763-7

9 780863 597633